

THE MUSICAL TIMES

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THURSDAY ..	Morning	"Die Walküre."
	Evening	M. Paderewski. "Caractacus."
FRIDAY ..	Morning	"Siegfried."
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AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1912.

H. BALFOUR GARDINER.

We often hear nowadays of the existence and doings of what is called the Young British School of composers. Whether the description 'young' applies to the school or only to the individuals comprised in it, is uncertain, but we imagine we are justified in including in the category all British musicians under forty years of age. Therefore, the subject of the present sketch may safely be given a niche in this Parthenon. But what the school represents, and what community of ideas influences its disciples, we are unable to say. We prefer to regard it as a loose classification of totally different methods and idioms that are simply the self-expression of a number of composers who happen to live in the same country, but who have little or nothing else in common. Amongst those who are working out their own musical salvation according to their own inward impulses, we must include Mr. Gardiner, the composer whose brave support of British art was a feature of the 1912 London musical season.

Mr. H. Balfour Gardiner was born in London on November 7, 1877. Direct heredity had little influence on his musical faculty, for neither of his parents was distinctively musical. His mother died during his infancy. His father played the violoncello, and any early inclinations young Gardiner had towards music were fostered by the occasional musical gatherings that took place at his father's residence. Listening to Corelli's Trios when he was but four years of age instilled in him a desire to learn to play the pianoforte, which he was allowed to begin to do on his fifth birthday as a special treat. This was his only form of musical practice until he was about nine years old, when he began to compose little pieces for the violin and pianoforte. A few years later he began to learn to play the organ under Mr. T. S. Guyer (now organist at Bexhill-on-Sea). It was this 'musician of pure and refined taste' (to quote Mr. Gardiner's grateful testimony) 'who developed my feeling for tone-colour.' In these safe hands he remained for several years; meantime he went to school at Margate, next to Folkestone, and later to Temple Grove at East Sheen, where he won an entrance scholarship to Charterhouse, which famous school he joined when he was about thirteen years of age. At Charterhouse he was taught the pianoforte by Mr. Becker, through whom Gardiner became acquainted with some of the classics of pianoforte literature. Whilst in this school he won a senior scholarship.

When he was seventeen years of age, and before he proceeded to the University, he spent about a year studying music at Dr. Hoch's well-known Conservatorium at Frankfurt. There he studied composition under Professor Iwan Knorr. Amongst

his fellow-students were Cyril Scott, Norman O'Neill, Percy Grainger, and Roger Quilter, all of whom have achieved distinction. He studied the pianoforte under Professor Uzielli, an Italian pupil of Madame Schumann. His first experience of modern music was gained at Frankfurt. On the night of his arrival in the city he heard 'Die Walküre' performed. He recalls that at that time the music made no appeal to him—it seemed absolutely incoherent and contained no melody or attraction of harmony. He ascribes his then absolute unreceptivity to the fact that his previous training had been exclusively on classical lines. Later he heard the 'Tristan' Vorspiel six times before he could make anything of it. Not everyone to-day who listens to modern music is so frank and sincere in recording impressions! It was at Frankfurt that Gardiner heard with intense interest Tchaikovsky's sixth Symphony for the first time. He also heard nearly all Wagner's operas, and others of the French, German, and Italian schools. It was a great and pregnant period in the young musician's life. As to composition his work was mostly of the academic and conventional kind. He was then, as it may be said he is now, fond of experimenting with chords he could not find elsewhere. Form was also studied, but it was at this time a strange experience. He now began to perceive that he thought, in turn, in two different harmonic systems—one, in which he was free to exercise his imagination and individuality, and one in which he worked mechanically to fit the accepted musical forms.

He says: 'One phase of my early attempts at composition consisted almost entirely of experiments in harmony, though at that time I was acquainted with nothing more modern than Schumann, excepting the "Tannhäuser" Overture and the Horn trio of Brahms. During my school-days at Charterhouse these experiments were continued with increasingly strange results, to the neglect of other elements of music; and thus I entered the Conservatorium at Frankfurt with an exuberant harmonic imagination, but with very little resource in other respects. I soon found that a harmonic scheme in which tonic and dominant had no place was of small use in solving the simple formal problems that were put before me; and I was compelled accordingly to descend to a lower and, indeed, to a primitive plane of musical thought in order to cope with them. Thus I acquired a second style—formal, practical, and less imaginative—which co-existed along with my more intense, natural, and original efforts; and it is on the basis of this second style that my musical development proceeded. Looking back on those bygone years, I cannot but feel that I paid a heavy price for the normal equipment of a composer in the loss of originality it entailed. Like all other students who undergo a conventional musical training instead of developing their style at every point on their own lines, I had to take the bad with the good; to learn to solve problems that would never have arisen if I had gone my own way; to utter things and acquire methods of utterance that were essentially alien to me: and I

was thus left, as all apt students invariably are left, with a limited imagination, and burdened with a number of habits that had to be unlearned, and will still have to be unlearned till I come to my own again. While saying this, I wish to acknowledge to the full the efficient handling and sympathetic insight of my master, Professor Iwan Knorr, than whose teaching, on its own lines, I can conceive none better.

'Those who defend the musical institutions that bring composition "within reach of all" may say that I was losing myself in my own particular cul-de-sac, and might never have become a composer at all. Be it so. Let the strong overcome the difficulties they make for themselves: let the weaklings go to the wall. As things now are, all the weaklings are helped to compose: and compose they do, with lamentable results. I would have more danger, and no helping hand outstretched; and the man with the courage, skill, and endurance to face the danger and overcome it will produce finer and truer music than the man who is shown the broad and easy path that leads but to conventionality.'

In 1895 he went to New College, Oxford, but during the vacations he continued to study at Frankfurt. Whilst still at Frankfurt, over-practice at the pianoforte led to a partial paralysis of his hand-muscles, and he had to relinquish any idea that he harboured of becoming a solo-pianist, and he decided to devote his whole musical mind to composition. At Oxford he secured a second in Mods, but in Greats he only 'satisfied the examiners,' and he has never ceased to wonder at their equanimity and what it was that gave them this satisfaction.

Asked whether the University environment had any formative influence in his musical development, he says:

'As to the influence of Oxford on the musician, I should say that in my experience it was not stimulating. For it is the business of the artist as of the philosopher, to use his creative and selective faculties in defining his attitude towards his environment; and his character becomes firmer and fuller, and his expression of that character more complete, in proportion to the constancy and intensity with which he uses those faculties. His growth must be directed by impulse from within, not by imposition from without; and the imposition from without in the case of an Oxford education is such as to leave him lumbered with a mass of undigested and unassimilable facts on the one hand, and stunted on the other by lack of nourishment that is congenial to him.'

This is a strong method of describing his experience of the almost insuperable difficulties in the way of a University like Oxford providing for a young student of modern music. The study of the art is an incidental one in the general curricula of the University, and unlike many other subjects, it must be specialised in early youth.

After leaving Oxford he went again to Frankfurt, and thence to the Sondershausen Conservatorium, where he was taught conducting and had the valued

opportunity of hearing some of his own extended orchestral compositions for the first time. He next returned to England, and resided in London and the country for a few years. The only professional work he has undertaken was at Winchester College, where for a term he was junior music-master. He now spends most of his time at his cottage in Berkshire.

Conversing over a wider field of musical topics, Mr. Gardiner remarks *apropos* the difficulties of the young English school, that the craze of concert-givers for novelties is a bar to progress. The desire to announce that something is to be 'given for the first time' prevents many good works from being heard again.

As mentioned above, Mr. Gardiner's concerts, of which there were four, were a feature of the Spring season of this year. It was not only that the programmes were almost exclusively made up from the compositions of British musicians, but that by a sure instinct the particular works chosen were undoubtedly interesting to the audiences. Enthusiasm was quite common. The following composers, besides the generous giver of the concerts, were represented:—Frederic Austin, Arnold Bax, W. H. Bell, Frederick Delius, Sir Edward Elgar, Percy Grainger, Hamilton Harty, Gustav von Holst, Norman O'Neill, Cyril Scott, Sir Charles Stanford, R. Vaughan Williams, and six old English madrigal composers. Mr. Gardiner says:

'We have in this country to-day a number of composers whose claim to be heard rests on the originality of their utterance and their quite remarkable freedom from foreign influences. Unfortunately, in spite of the goodwill of our most prominent conductors, opportunities for hearing these works are few; and my concerts were designed with a view to partially remedying this defect. They will be continued, I hope, as long as the need for them exists; but nobody would be more pleased than myself to see the need disappear, by the immediate and frequent performance of each good work as it is produced.'

COMPOSITIONS.

FOR ORCHESTRA.

Suite in A major.
English Dance.
Overture to a Comedy. (Novello.)
Symphony in D major.
Shepherd Fennel's Dance. (Hawkes.)
Fantasy.
Humoresque for small orchestra.

CHAMBER MUSIC.

String Quartet in B flat. One movement. (Novello: Avison Edition.)
String Quintet in C minor.

VOCAL, WITH ORCHESTRA.

Two Love-songs, from 'The Song of Solomon.'
'When the lad for longing sighs.'
'The Recruit.' (Goodwin & Tabb.)
'Dream-tryst,' for baritone.
'A Corymbus for Autumn,' for soprano, chorus, and orchestra.
'News from Whydah,' for choir and orchestra. (Novello.)
'April,' for chorus and orchestra.

SONGS.

'The Golden Vanity.' (Goodwin & Tabb.)

Two Lyrics. (Goodwin & Tabb):

1. 'Music, when soft voices die.'

2. 'When I was one-and-twenty.'

'The Stranger's Song.' (Boosey.)

'Roadways.' (Forsyth.)

'Winter.' (Novello: Avison Edition.)

PIANOFORTE.

Prelude, Humoresque, Mere. (Forsyth.)

'Noël.' Five pieces. (Forsyth.)

CHORAL.

Evening Hymn, for mixed choir and organ. (Novello.)

'Evenen' in the village,' part-song for S.A.T.B. (Novello.)

'The Stage-coach,' part-song for S.A.T.B. (Novello.)

'Cargoes,' part-song for S.A.T.B. (Novello.)

MOUSSORGSKY.

One of the few memorable events of the past concert season was the introduction which Madame Olénine D'Alheim effected between the London musical public and Moussorgsky, the great Russian song-writer. Most of us had had a bowing acquaintance with him before. Mrs. Newmarch has translated several of his songs into English, and Sir Henry Wood has made two or three of them immensely popular in orchestral versions given at the Promenade Concerts. Other singers have occasionally drawn upon him for their recital programmes, and at least one of the set of 'Seven children's songs,' the delicate little 'Evening prayer,' is fairly well known. But these things merely touch the fringe of Moussorgsky's work, for neither the 'Song of the Flea' (from Goethe's 'Faust') nor the brilliant satire known as 'The Musician's Peep-show' represent his musical convictions at all clearly. By giving all three of the cycles, the 'Four Songs and Dances of Death,' the 'No Sunlight,' the 'Children's Songs,' with a number of the detached songs and, what was perhaps still more important, by placing them beside folk-songs and songs by other Russian composers, Madame D'Alheim gave us the opportunity of realising what was Moussorgsky's aim, what his achievement, and in what he was distinguished from his countrymen.

Some critics have expressed the opinion that he is now merely receiving the posthumous honour which comes sooner or later to every eccentric who is ill-treated during his life; that these songs consist of a quantity of loose and unmelodic declamation supported by haphazard and generally ugly harmonies; and that now, since he no longer represents modern experiment and composers can do all that he tried to do and do it better, we need not bother very much about him. As to this there are two things to be said. In the first place, even granting that there is truth in this kind of criticism, Moussorgsky becomes an intensely interesting historical figure when we consider that he formulated principles of song as the musical expression of poetry which were akin to, if not identical with, those on which Wolf and Debussy founded the modern German and French schools, and that his work was done while those composers were still children. But that in itself would not make us

want to listen to him for long, and we must deny the accusation or at least find that it leaves other great qualities unaccounted for, in order to justify the fascination which Moussorgsky's songs can exercise when one becomes familiar with their external features.

The fact is that Moussorgsky, unlike Rimsky-Korsakov, who has since edited most of his work, had much of the amateur's impatience of technique. Like the primitive Russian who records his impressions in snatches of melody with little care for their rhythmic or melodic balance, Moussorgsky seems to have taken such musical ideas as the rhythm, accent, and feeling of the verse suggested, and their beauty and artistic success depends primarily upon their truthfulness of expression, though, as we shall see, he could use artistic devices as means to gain that expression. The music is so closely bound up with the words that translations, however skilful, are necessarily unsatisfactory. The translations into French which Madame D'Alheim used are tolerably close, so are those of M. Calvocoressi published in the edition of Messrs. Bessel & Co., but it is impossible always to avoid the unnecessary word brought in to fill the musical phrase, whereas one of the chief beauties of the original is the avoidance of any note not essential to the poetic phrase. Those of us who do not know the Russian language have to gain our acquaintance with Moussorgsky by difficult and indirect means, and we owe him an additional degree of receptive and sympathetic attention in consequence. There is always the possibility that what seems loose and unmelodic declamation of even a good translation may represent the most natural contour of the phrase in the original language, and gain a new kind of musical beauty from its linguistic faithfulness.

This is very evident in the 'No Sunlight' cycle (poems by Count Koutouzov), which we will discuss for purposes of illustration. The first poem, called 'Within four walls,' is unusually concentrated by the absence of any word which would not contribute to the impression. The following is a rough English version, which aims merely at a literal reproduction of the sense of the Russian:

The little room is cramped, quiet, sweet;
An impenetrable shadow, a shadow that gives
no answer;
A deep thought, a sad song;
In the beating heart a cherished hope.
The moments pass quickly, one after another.
A fixed look at distant happiness;
Many doubts, much patience.
There is my night, my lonely night!*

The absence of all articles, definite and indefinite, gives the Russian language a natural terseness of expression comparable to Latin. Here its effect is heightened by the suppression of the verbs in the first stanza of the song, an effect which M. Calvocoressi was unable to reproduce in his French translation to fit the music. One has only to hear the original poem read intelligently

* I have to thank Mrs. F. J. Matheson for this translation, as well as for other literal transcripts of the words of Moussorgsky's songs.—H. C. C.

by a native of Russia to appreciate the fact that Moussorgsky has simply put down notes according to the accentuation of the verse, and as it were crystallised the intonation of the speaking voice in musical notation.

There are, of course, two ways in which that may be done—the intellectual way, advocated by some modern French composers who teach that the voice-part should first be written entirely on this principle and that harmonic justification and amplification should be added afterwards; and the artistic way, in which vocal line and instrumental harmony are inseparable, and spring into being in the composer's thought at the same time, both alike being generated by the poem.

It is always perilous work trying to come by an artist's method from the evidence of the finished product, but this song appears to be a clear instance of the second and spontaneous method of creation. The harmonies are either those which most obviously belong to the vocal line of melody, as in the first phrase:

Andante tranquillo.

La chambre é - troite est là,
très pais - ible et chér - ie.

or merely add a touch of heightened emotion to the climax—'Many doubts, much patience':

poco accel. e cres.

Tou-jours, tou-jours dou-ter pa-ti-en-ter tou-jours

[The French of M. Calvocoressi is quoted with the music for the convenience of the reader.]

The pianoforte part admits of no separate process of thought, and when one listens to it in conjunction with the vocal part it is certainly not haphazard. One may not be able to claim that the song has great and original musical beauty: it is too featureless, perhaps. But yet it creates a perfectly true impression, one in which the suggestion of the physical conditions, the cramped, quiet room in shadow, comes through sympathy with the spiritual conditions.

Moussorgsky's choice of sad subjects is here and elsewhere the outcome of his own temperament intensified by the circumstances of his life, which were always depressing, often cruel, and under which he finally broke down. There is no affectation in his choice or in his musical execution of his songs. He has been accused of despising technical accomplishment, and we have suggested that he showed an amateurish impatience—one might almost say petulance—with regard to it. And yet he sometimes surprises one by a skilful moulding of his material almost at the same moment when he has irritated one by his carelessness about technical finish. The second song of this series gives the two characteristics side by side. Its poem is more passionate than the first one. The lover unrecognised catches a glimpse of his beloved's face in a crowd, and in that moment lives through 'all the joy of past love, all the bitterness of forgetfulness and tears.' The method of expression is the same as in 'Within four walls,' but the sprawling positions of the chords, in which the effects of pianoforte tone seem to have been neglected and its limited power of sustaining sounds forgotten, are symptoms of Moussorgsky's carelessness. Here is the first phrase:

Andante con moto.

Tes yeux dans la fou - le m'ig - no - rent,

At the same time the artist's innate sense of form appears in the exquisite way in which the song is rounded off with reference to its first phrase, and that without any break in the outburst of emotion or the smallest hint of formalism:

Tou - tes les loin-tai - nes i - vres - ses, les
lar - mes, l'ou - bli, la dou - leur!

Imagine this carefully scored for strings and the song is perfect, whether one looks at it from the point of view of spontaneity of expression or as a

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piece of artistic design. Moussorgsky would probably have resented the latter point of view being applied to any of his work, but one has a right to admire the balance as it serves to complete the idea.

These two songs give us the essential characteristics of Moussorgsky's art while they employ the simplest means of expression—a voice occupied in musical declamation of a poem and supported merely by instrumental harmonies without the aid of any kind of rhythmic figure. Three out of the four later songs of the same cycle call for bigger means of expression, and Moussorgsky's readiness to use any appropriate means is exemplified in them. This resourcefulness makes his art peculiarly free from mannerisms of any kind. It distinguishes it from much of the modern French song-writing, and links it in feeling to the folk-songs of his own country. If one reads through a collection of Russian folk-song such as the interesting set of one hundred edited by Rimsky-Korsakov, one is struck by the difficulty of placing a finger upon this or that feature and saying 'this is distinctively Russian.' Melodic mode and rhythmic structure seem capable of infinite variety according to the mood of the poem to which the tune belongs. It is equally so not only with Moussorgsky's vocal melodies but with his instrumental parts.

Three of the remaining poems are, like the first one which has been described in detail, expressions of some deep and stirring impulse of the soul thrown into relief against a background of physical circumstance. No. 3, 'The idle, noisy day is done,' describes the vision of 'passionate spring dreams' and the 'shade of youth' coming to a sleepless man in the still night. No. 5 is an elegy for dead ideals recalled to memory by the beauty of a night scene; No. 6, 'On the river,' tells of the call of an unknown voice through the murmur of the lapping water. All are different poetic settings of the same idea.

Only No. 4, 'Ennui,' stands apart from the rest. It expresses no conflict between the ideal and the actual; it accepts fate grudgingly, it confesses failure in the words 'drop by drop you will spend your force, then you will die, and Heaven help you!' There is little to be said of this song musically, beyond the fact that its music is strikingly true to the crushing pessimism of the words. The small chromaticism contained in the opening phrase for the pianoforte is characteristic of the whole song:



wholly tributary to the poem. From first to last an unbroken figure of triplet quavers is maintained in the bass, moving about a continuous 'tonic pedal,' and over this there is a pure and strong melody shared between the voice and the upper instrumental parts. The music taken by itself is a tone-poem upon the words, for out of many strands of melody one phrase emerges into prominence and fixes itself in the memory—'The waters rise and break, tender, caressing; their murmur is full of enchanting force. Boundless thoughts and passions are heard, and an unknown voice stirs my soul; it caresses, it frightens, it fills me with doubts.' The voice is unmistakable in the music:



It gradually takes possession, silencing all other voices, and is repeated lingeringly at the end, leaving off as it were with a question on the unresolved 'tonic seventh.'

The diversity of means used in this series of songs would merit the term 'haphazard' if it could not be shown that they are called into play in obedience to a consistent principle. Moussorgsky seems to have been actuated by two principles—one acknowledged, the other intuitive. The acknowledged one is literary, devotion to the content of the poem which he set; and this was more or less unconsciously controlled by a feeling for musical form which helped to mould the song most conspicuously in the second, the fifth, and the sixth of the series. As to the actual worth of the musical ideas, it may be admitted that they vary, but some have been pointed out as being of great beauty, taken in connection with the poetic context, while those of the last two songs are beautiful, both as a commentary on the poems and in their own right as pure music. This cycle represents one aspect of Moussorgsky's art, and there are others which illustrate the same principles under different forms. The 'Seven children's songs' (in which both words and music are his own) are among the most fascinating; but though they show different sides of his nature, its tenderness and whimsical sad humour, they are not more intimate than the 'No Sunlight' songs. In the latter he set words which were the outcome of another brain, but those words happened to be the expression of his own heart.

H. C. COLLES.

[Modest Petrowitsch Moussorgsky (or Mussorgski) was born at Toropez on March 16-28, 1835, and he died at St. Petersburg on March 16-28, 1881. His opera, 'Boris Godounow,' was produced at the Imperial Russian Opera in 1874. He also composed two other operas, 'The Fair at Sorochinsk' and 'The Chovanski.']

HUGO WOLF AS MUSICAL CRITIC.

BY ERNEST NEWMAN.

Readers of the life of Hugo Wolf will remember that in his youth he acted for a time as musical critic of the Vienna *Salonblatt*. Dr. Decsey gave a selection from these criticisms in his biography of the composer; and now the Vienna Wagner-Verein has issued the whole of the articles in book-form, under the editorship of Richard Batka and Heinrich Werner.* Youthful as Wolf was when he did this work, his editors rightly point out that the articles are expressive also of his maturer thinking, for Wolf 'found himself' very early both as critic and as composer. The articles, it may be added, run from January 20, 1884, to April 17, 1887, and are here reprinted in their entirety, with the exception of one or two passages of a highly personal character that Wolf flung out in the heat of his conflict with his enemies of the day.

Like all reprinted musical criticism, these articles have become a little old-fashioned in so far as they deal with names, such as those of singers and performers, that count for little or nothing in the musical life of a later time. It says much for the vitality of Wolf's ideas, however, that even his criticisms of performances at the Vienna Opera or in the Vienna concert-rooms are still to be read with interest and instruction, for he had the genuine critic's gift of seeing general problems in the smallest particular events,—the gift of looking at everything *sub specie aeternitatis*. His sharp pen, too, makes everything live that it describes, even though we have no further knowledge of the men or the things he is dealing with. The writing is always fresh, and often witty. This is how he disposes, for example, of a quintet by Prince Heinrich XXIV. of Reuss: 'The Prince no doubt intended to write a good quintet; if he has not succeeded, it is because he is the opposite of Mephistopheles, "der stets das Böse will, und doch das Gute schafft" [who always wills evil and achieves good].'

A certain Donna Anna in 'Don Giovanni,' he says, 'was a reflection on the good taste of the Don.' He wrote about everybody and everything, but especially the singers, with perfect frankness, so that needless to say he made enemies everywhere. He seems to have realised this, and at the end of his first season makes a sort of apology to the reader who may have been offended at his occasional vehemence, pointing out that there is a certain natural heat generated by everyone who is fighting for what he takes to be the truth, and against what he takes to be falsehood. 'In these cases one does not choose one's words carefully. Truth is not the language of compliment; that is the speech of diplomats.'

On the whole he is so evidently right wherever we can check him that there is every presumption of his having been right in cases where we cannot. If he condemns a singer or a player it is in terms

* Hugo Wolfs Musikalische Kritiken: im Auftrage des Wiener Akademischen Wagner-Vereins; herausgegeben von Richard Batka und Heinrich Werner. Breitkopf & Härtel, Leipzig. M. 7.50.

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of some general philosophy of the subject,—say the meaning of a Wagnerian character, or the historical place of an instrumental work in the evolution of a form or of an ideal,—that lets us see at once that his objections were not the expression of mere caprice. And so these 370 pages contain the best collection of musical criticisms ever put together by a great composer. They surpass those of Schumann, for example, both in range and variety of topic and in concision and appositeness of thought. The rich musical life of Vienna gave him a good many texts upon which to preach in the course of his three years' work; and every subject, whether agreeable to him or not, was one to be taken seriously, with a view to getting to the secret either of its vitality or of its worthlessness. Never does he think or write perfunctorily. He had, no doubt, his prejudices, but not more of them than the average man has, and much less of them than the average musician has. On at least ninety-five per cent. of the topics he discussed time has shown him to have been right; and as for the other five per cent., all we have to do to rectify his vision is to take a little of the rose-pink off some of his judgments and a little of the drab off certain others. He seems at first sight to have under-estimated Dvorák, until we remember that in the early 'eighties the essential Dvorák could hardly have been known by anyone. He is a trifle too severe on Brahms, but much that he urged against him is perfectly true. On the other hand he ranks Liszt a trifle too high, but was undoubtedly right in urging the claim of Liszt to be taken seriously as a composer. In both these cases opposition probably made him overstate his real opinions. The official Brahmsians in Vienna no doubt did as much as their brethren in England to make Brahms a nuisance to plain people by their super-solemn way of talking about him. Like Wagner, he suffered less from the attacks of his enemies than from the support of certain of his friends. Hanslick, for instance, never did half so much to set sensible people against Wagner as Mr. Houston Stewart Chamberlain and a few other German and English thurifers have done. Wolf lived in a town that reeked with unintelligent and exaggerated adulation of Brahms. If somebody persists in shouting at us day after day that when Jones puts two and two together the result is five, he will certainly drive a number of people to say, in pure exasperation, that the true result of Jones's little sum is only three. That is very much what happened in Vienna in the 'eighties; the Brahmsians shouted 'five' and Wolf yelled back 'three.' And naturally, when they pointed the finger of scorn at Liszt and said 'two-and-a-half,' Wolf flung back his hair and screamed 'five-and-three-quarters.' When the Brahmsians gravely invited mankind to ponder upon the world-shaking fact that Brahms's fourth Symphony was in the key of E minor,—a key in which neither Mozart, nor Beethoven, nor Schubert, nor Mendelssohn, nor Schumann had ever written a symphony,—we can understand Wolf, in his rage against such fatuity,

striking out at Brahms instead of at the solemn noodles who were making him ridiculous. 'What a colossal discovery! What an original and profound artist is Herr Brahms, who can not only write in C, D, or F, like Beethoven, but also in E minor, which no one has hitherto been able to do! Heavens! I am beginning to be scared at the awful genius of Herr Brahms.'

Leaving Liszt and Brahms on one side for the moment, Wolf's judgments as a whole have stood the test of time very well. He drew a sharp line of distinction—and an accurate one—between the first-rate and the second-rate men, and he lectured the Viennese public for its occasional preference of the latter. He disparaged the second- and third-rate Italian opera composers—Boito, Ponchielli, and the rest of them—as every sensible musician does now. He put people like Goldmark and Volkmann in their proper places. He laughed at the 'nationalist' cranks in Germany and in Russia, and told them that what they had to do was not to write good German music or good Russian music, but simply good music,—the greater including the lesser. He put his finger upon the root of the weakness of this 'nationalist' craze in Russia,—that it mainly appealed only to the second-rate minds. When all is said and done, he asked,—and we are asking it again to-day,—who are the Cuis and the Balakirevs and the Liadovs and the Rimsky-Korsakovs and the rest of them? The only man of genius among them is Tchaikovsky, who, says Wolf, 'is bent on writing not Russian national music, but just music.' It was probably this antipathy to any man who bore his nationality too plainly stamped upon his art that made him insensitive to Grieg's Pianoforte concerto—one of his few errors of judgment.

It must have taken uncommon courage for a young man to be anti-Brahmsian in the Vienna of those days, and to sound the slogan for Berlioz, Liszt and Bruckner. Wolf's whole attitude towards music may be deduced from his writings upon these four. Dr. Decsey surmises that Wolf's dislike for the grey and frosty element in Brahms came from the instinctive repugnance of his warm southern nature for the chillier north. The editors of the present volume find the explanation rather in Wolf's adoration of Wagner, and his fury at Brahms being thrust into the front of the fighting line by those who had opposed Wagner so stupidly and so meanly. Mr. Fuller Maitland, in his recent book on Brahms, calls Wolf's criticisms 'diatribes,' and puts them down to his being 'hard up and disappointed.' That seems to me the weakest theory of the lot, for it appears to postulate some logical connection between the accuracy of a man's musical judgment and the state of his banking account. I should say it would be quite possible to have a very decent balance at Coutts's, and yet utter a number of musical judgments,—about 'Tod und Verklärung' or 'Don Quixote,' for instance,—that were anything but reasonable. The two other theories are no doubt both right in their way. I would suggest another. Wolf was a typical modern in his desire for a new freedom of

form in music; and what he often saw in Brahms was a timid clinging to old formulas at the cost of a certain sacrifice of strength and elasticity of imagination. With all our admiration for Brahms can we say that Wolf was wrong? Does not the future of music lie along these freer paths? Wolf was not unconscious of some of the defects of Bruckner's symphonies,—particularly the occasional lack of a great controlling purpose in them. But he liked them because of the freedom of wing that the composer gives to his fantasy. An article of Wolf's (January 10, 1886) on Bruckner's Quintet is very instructive in this regard. He praises it for the spontaneity of its invention, its absence of stereotyped formality, its attempt to let the music follow the natural ebb and flow of emotion in the soul. He happily compares Bruckner's epigrammatic style to that of Victor Hugo; and, though he does not regard it as the highest form of art, he sees that it has at least as much value as the more ponderous and self-consciously formal styles. In Brahms he saw the epigone, walking circumspectly in the giants' footsteps instead of making a path of his own for himself. He was not at all blindly prejudiced against Brahms. He greatly liked the G major Sextet, the F major Quintet, the Alto Rhapsody, and the song, 'Von ewiger Liebe,'—anything, indeed, in which he could be conscious of natural warmth and an abandonment of the 'classical toga' pose of the symphonies. Whatever the state of Wolf's pocket may have been, this is all rationally thought out and rationally expressed. The liberation and expansion of the symphonic form that he pleaded for are what we all desire to-day. On the other hand, we have only to discount slightly his enthusiasm for Liszt to see that here again his æsthetics were on the side of progress. Not that he was unaware of many failings in both Liszt and Berlioz. Neither of them seemed to him a purely musical nature; but he had the wit to perceive the stimuli that modern music owes to them, and to know that it is mainly along the lines of the poetic imagination that music will have to seek the increasing freedom of form and of impulse that she desires. The history of music since Wagner's death proves this conclusively. And therefore, in spite of sheer absurdities like the remark that 'there is more soul and sensibility in a single cymbal-clash in a Liszt work than in the whole three Brahms Symphonies and the Serenades into the bargain,'—the kind of exaggeration into which a journalist is sometimes betrayed, but which he would be willing to expunge next day if he could,—in spite of one or two things of this sort, Wolf's estimate of the two great æsthetic forces that were warring in Germany at that time is mainly correct. He may now and then have seen the men at a wrong angle, but that was simply because he looked beyond them to the principles they represented. Brahms was a greater composer than Liszt; but nothing significant has come out of the school of Brahms, while nine-tenths of the life of modern music is derived from the school of Liszt and Wagner.

A GREAT CARILLONNEUR:

JOSEF DENYN.

At any time Mechlin is an interesting place, but on Monday, July 1, it was particularly so. The city was bedecked with flags; the great bells were ringing; the Carillon was played by the finest players of Belgium and Holland, and for lovers of bell-music there was a veritable feast. All this in celebration of the completion of twenty-five years' service of the renowned Josef Denyn as City Carillonneur. There was an atmosphere of gaiety and delight about everything and everybody. This is indeed as it should be, for Josef Denyn is undoubtedly the greatest living exponent of his instrument, and is justly esteemed no less for his personal qualifications than for his great abilities.

The festivities were of a national character, in which people of every rank—from the King and Queen to the humblest citizen—took part. During



JOSEF DENYN.

(From a photograph by P. Koekkoek, Mechlin.)

the day many and costly were the gifts showered upon the illustrious carillonneur by his admirers and friends, but none was more appreciated or more touching than the simple bouquet of flowers presented by a blind woman on behalf of the colony of lace-workers, who wished to show their appreciation of his playing which for so many years had been such solace and joy to them during their hours of labour.

The first item in the day's proceedings was the arrival of the new bell from the foundry of Van Aerschodt. This was placed on a timber frame in the Grand Place and exhibited to the public throughout the day. It has been subscribed for by the public and presented to M. Denyn to be placed in the famous carillon. It will replace a defective

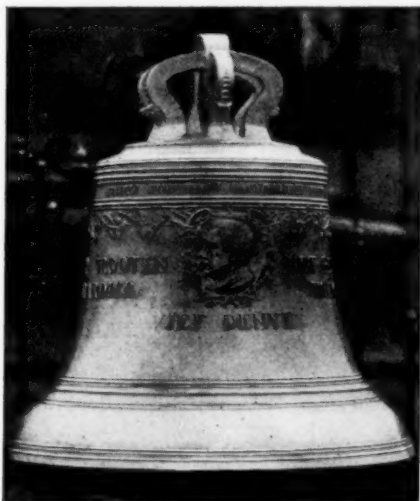
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bell in the upper part of the instrument. The casting is a good piece of work with a well-finished exterior. On it is a medallion portrait of Josef Denyn with this dedication in Flemish: 'To the great Carillonneur Jef Denyn by an admiring public.' In the afternoon at 4.30 a carillon recital was given in honour of the occasion by the best representative players of Belgium and Holland—Messrs. Redouté (Mons), Igodt (Ypres), Steenackers (Borgerhout), Van Beers (Schaerbeek), Rolliers (Saint Nicholas), Van Zuylen (Gouda), and Nauwelaerts (Lierre). This was of the greatest interest, as it exemplified the different methods of playing. The ancient (one blow of the clapper to each note) is generally practised by the Dutch carillonners; the modern method (with its rapid tremolando effects for notes and chords) being almost universally adopted by the Belgian players. It is undoubtedly in the latter style that Denyn is pre-eminent. He has completely revolutionised the ancient method and greatly raised its artistic value. The older method is most successfully employed in music of a contrapuntal type, while the modern is best suited to the production of harmonic effects, *crescendo* and *diminuendo*—both in single notes and in chords—and has a much greater range of expression which the former is quite incapable of. The performance of the recitalists also testified to the very great advance made in the playing during the past ten years, and there is no doubt whatever that at the present time it is of greater artistic excellence than ever before—principally due to the playing and teaching of Josef Denyn.

The items of the recital which deserve special mention are: 'Klein Moederken,' expressively played by F. Redouté; 'Invocation' (Mailly), by Rolliers, and Andante Cantabile (Jef Denyn), brilliantly played by Nauwelaerts. The latter is a young player of much promise. He possesses excellent technique and strong rhythmic feeling—indispensable requirements of good carillon-playing. In the evening, just before eight o'clock, as Jef Denyn approached the tower door of St. Rombaud, he must have been thrilled and inspired by the immense audience, numbering anything from 20,000 to 40,000 people, assembled to do him honour, to testify their goodwill towards him, and to show their appreciation of his genius. Punctually at eight o'clock, and immediately after the chimes had finished playing, he held his immense audience spellbound with a splendid performance of Van den Gheyn's difficult third Prelude. All through the recital he played with great expression and with reinforced power. As one would expect, the occasion seemed to inspire him to even greater things, and nothing more beautiful could be imagined than the exquisite treatment of the 18th-century melody, 'Je n'irai plus au bois,' or the real life imparted to the 16th-century dance, 'La Romanesca.' The concluding item of the programme was a Prelude composed by the recitalist, in which technique and expression of the highest order were amply displayed.

Immediately after this a procession was formed in which all the Societies of the city were represented. They marched, to the accompaniment of the ringing of the great bell and the playing of national melodies on the carillon, to the Concert Hall in Rue Mérode. This large room was soon filled to its utmost capacity.

The chair was taken by the Burgomaster, M. Dessain, who was supported by many officials, provincial and municipal. The chairman, in opening the proceedings with a few well-chosen remarks, announced amidst tumultuous applause that the King had conferred upon M. Denyn 'La Croix de Chevalier de l'Ordre de Léopold,' and then read a telegram of congratulation from the King and Queen. He pinned on M. Denyn the medal of the First Class for twenty-five years of distinguished service to his country, and presented him with another medal from the city of Mechlin



NEW BELL AT MECHLIN.

(From a photograph by De Tonghe, Mechlin.)

in commemoration of the occasion. This was followed by a vigorous and stirring speech by M. de Keyser, who made the presentation of the bell in eloquent terms. M. Peters, on behalf of the Malines-Attractions, presented the bas-relief (a striking likeness of M. Denyn) in marble, beautifully executed by the well-known sculptor Baldwin Tuerlinckx. M. Michot presented the bound 'Album d'Art,' containing many autographs, MS. writings, colour-sketches, &c., of over a hundred well-known musicians, poets, artists, composers, &c. At the conclusion of the presentations Mr. W. W. Starmer, the well-known English authority on bells and a familiar figure to Mechliners, spoke on behalf of the admirers of bell-music in foreign lands, and said:

In the name of your many friends in other countries, and particularly England, I offer you the heartiest congratulations on this most memorable occasion. The

great Handel is credited with the statement that the bell is the English national instrument, and centuries ago England was called 'the ringing isle.' We love the music of bells, but our 'change-ringing'—clever as it is—possesses none of the artistic merits of carillon-playing, of which you are a consummate master. You know to the greatest nicety the capabilities of your instrument; your artistic perception unfailingly directs you as to the best music for it; your executive skill, in which you have no equal, and other qualifications give you the highest position as an artist. Long may you live to maintain and excel in the best traditions of your art.

This speech was received with great enthusiasm. M. Denyn briefly replied in very suitable terms, and thus ended a day which will ever be memorable in the history of carillon-playing.



THE BELL-TOWER AT LOUGHBOROUGH.

On Monday, July 22, M. Denyn paid a special visit to Loughborough in order to give a recital on the new carillon recently completed by Messrs. Taylor, the well-known bell-founders. The bells (numbering 40) are placed in a tower specially erected for the purpose on their own premises. The compass of the instrument is three-and-a-half octaves (three octaves chromatic). It is the first carillon with clavier ever made by an English founder, and is probably the most accurately tuned set of bells in existence. It is the only carillon in the world tuned to equal temperament, and the very accurate tuning of the small bells is a veritable triumph over the difficulties which have been experienced by every bell-founder up to the present time.

The following programme was played to a large audience:

- 1 Praeludium.
 - 2 Rondo *Playel*
 - 3 Old Flemish Songs (16th century):
 - (a) 'Merck toch hoe sterck' (historic song)
 - (b) 'Ghequetst Ben ic van binnen' (love song)
 - (c) 't Halsken' (hunting song).
 - 4 Praeludium.
 - 5 3rd Sonata *Nicolai*
 - 6 St. Romboutoklokkken *Alph. Rolliers*
 - 7 Old French Songs:
 - (a) 'Que ne suis-je la fougère' ... *Pergolesi*
 - (b) 'O ma tendre Musette' ... *Moussigny*
 - (c) 'Non, je n'irai plus au bois' (18th century).
 - 8 'Ave Maria' *Schubert*
 - 9 'Het lied der vlamingen' *Benoit*
- 'God save The King.'

Occasional Notes.

The Musical League and the Incorporated Society of Musicians are co-operating to give a series of concerts at Birmingham during the annual conference of the latter body, which is to take place in that city from December 30, 1912, to January 4, 1913. It is intended to give three concerts, one of orchestral works, one of choral works, and one of chamber music, and in the choice of works preference will be given to those of British composers which have not hitherto been performed. A joint-committee, formed of members of both Societies, has been formed for the purpose of selecting the music to be performed. As to this vital part of the scheme, further particulars can be obtained on application to the Secretary of the Joint-Committee, care of the I.S.M., 19, Berners Street, London, W.

The Musical League was founded in 1908, and its announced objects are to foster the cause of music in England, and to promote the development of musical life and culture throughout the country by holding Festivals of two or three days' duration, at which the works performed shall consist partly of new compositions, both English and foreign, partly of older works of musical interest which, under present conditions, cannot be heard so frequently as their merits entitle them to be, and by making use at the Festivals of the existing musical organizations of each district and of the services of local musicians.

A very successful Festival was held at Liverpool in the autumn of 1909, but since that time circumstances have hindered the carrying out of other schemes that had almost reached fruition. The arrangements for a Festival at Hanley were almost completed, but they had to be cancelled, owing mainly to the death of a local conductor, the late Mr. Whewall. Other centres were sounded, but in each case there was some difficulty of date or the convenience of local resources. Then came the great scheme of the International Musical Congress (held in London in May last year), which absorbed the energies of the active members of the League, and which in a great measure temporarily carried out the objects of the League by giving concerts the programmes of which were formed chiefly from the works of British composers.

The intention of the I.S.M. to hold its annual New Year's Conference at Birmingham and to give a series of concerts, seemed to afford an opportunity for the League once again to launch out under favourable

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auspices, and under the conditions it has all along imposed upon itself of allying its operations with local resources. In the present instance the League takes no pecuniary risk beyond placing its existing funds at the disposal of the joint committee. The dates chosen are admittedly not the most suitable for ordinary concert-giving. But the disadvantages thus incurred are greatly mitigated by the fact that the members of the I.S.M. and of the League will form a considerable and appreciative audience. It may be added that no proposition to amalgamate the two Societies has been suggested, or is likely to be brought forward. It is simply that in the present situation it suits the purpose of both bodies temporarily to unite resources. The future of the League may soon have to be discussed seriously. The secretary is Mr. Norman O'Neill, 4, Pembroke Villas, Kensington, London, W.

The eighteenth annual series of Queen's Hall Promenade Concerts, given by the Queen's Hall Orchestra under Sir Henry Wood, will open on August 17, and continue every evening (except Sundays) until October 26. As usual, Mondays and Fridays will be Wagner and Beethoven nights respectively. The Symphonies of Beethoven will be played in order, the choral portion of the 'Ninth' being omitted, and on the tenth Friday the fifth Symphony will be repeated. Symphonies by Tchaikovsky, Brahms, Mozart, and others will be heard on Wednesdays. Tuesdays, Thursdays, and Saturdays will be 'popular' nights in the modern Promenade sense of the term—that is, the programmes will consist of high-class and not-too-serious works. Every evening two, three, or more soloists—the great majority of them British—will appear. From October 1 to 4, when Sir Henry Wood's duties call him to the Birmingham Festival, Dr. George Henschel will be the conductor.

The list of novelties is the most interesting and important that the Promenades have given us for some years. The new British works in the list are the following:

Musical Pictures, Group III.	J. H. Foulds
Elegy for organ, strings, and drums	A. M. Hale
Concert-piece for organ and orchestra	B. J. Dale
Suite, 'The Sea'	Frank Bridge
Suite from the Fairy-play 'Where the rainbow ends'	Roger Quilter
Violin concerto	S. Coleridge-Taylor
'Celtic Sketches'	E. L. Rainton
Variations on 'Down among the dead men'	Julius Harrison
Three English Dances	Algernon Ashton

An arrangement by Mr. Norman O'Neill of three 18th-century dances by Fiocco will also be performed for the first time. The following works by foreign composers will be introduced to England:

Piedmontese Suite	Sinagaglia
Concerto for pianoforte, violin, violoncello, and orchestra	Paul Juon
Roumanian Rhapsody No. 2, in D	Enescu
Vorspiel and Serenade	Korngold
Five orchestral pieces	Schönberg
Hungarian Overture	Korhay
Intermezzi Goldiani, for strings	Enrico Bossi
Eight German dances	Mozart-Steinbach
Nocturne for orchestra	Poldowski
Symphony No. 3, in E major, for orchestra and organ	Weingartner
Entr'acte from 'Der Schneemann'	Korngold

We look forward to hearing the works of Korngold with great interest, and those of Schönberg with some trepidation. We had hoped to become acquainted with some music by the sensationally-discovered Parisian composer Fanelli, but doubtless Sir Henry has good reason for passing him over.

Besides the actual novelties, there are many works in the list that are neither new nor familiar, and well deserve a hearing. Such are Hamilton Harty's 'Comedy Overture,' Ravel's 'Mother Goose' Suite, Mackenzie's 'Scottish' Pianoforte concerto and 'Twelfth Night' Overture, Strauss's 'Macbeth,' the Prelude to Act III. of 'Parsifal,' Bantock's 'Sappho' Prelude, the love-scene from Strauss's 'Feuersnot.' The most notable omissions from the list are Tchaikovsky's fourth Symphony and B flat minor Pianoforte concerto, Max Bruch's G minor Violin concerto, Schumann's Pianoforte concerto in A minor, the Symphonies and Violin concerto of Elgar, Mozart's 'Jupiter' Symphony, Beethoven's fourth Pianoforte concerto, Brahms's Violin concerto and first and fourth Symphonies.

The statistical analysis of the programmes that we gave last year was extensively quoted, and we feel that the world expects us to repeat the process. The items already chosen number 648. The name of Wagner appears 109 times; Beethoven, thirty-nine; Mozart, twenty-eight; Tchaikovsky, twenty-six; Saint-Saëns, eighteen; Bach, sixteen; Brahms and Liszt, fourteen; Weber, thirteen; Elgar, Mendelssohn, Berlioz, and Dvorák, twelve; Handel, ten. These fourteen composers contribute over half the music in the programmes. British music supplies eighty items, or 12.34 per cent. Last year the percentage was 12.4.

The alleged failure of this year's concert-season in London has been the subject of doleful and pessimistic articles in the Metropolitan Press. We are disposed to deny that the case is nearly so bad as it is represented to be by weary critics, and we trust our country cousins will not assume that music in London is going to the dogs. What are the data upon which the lugubrious opinions expressed are founded? Apparently an impression derived from the bitter complaints of performers and an observation that audiences at numerous concerts have been small. But is this a fair generalisation? The question is really a statistical one, and in order to arrive at a rational conclusion we need to know how many concerts have been given and the total number of the audiences during the recent season, along with the same particulars regarding former seasons. To tot-up the number of perfectly futile recitals given at numerous small concert halls, and the audiences that are persuaded to attend, and to leave out of the calculation, say, the Royal Albert Hall and the Handel Festival, is to mislead. We are glad to hear on unimpeachable authority that the season of the Royal Albert Hall Choral Society has been financially one of the best ever experienced. And what happens at that enormous auditorium when Tetrizzini or Clara Butt performs! The audiences then, as at the Handel Festival, have to be counted imperially by thousands. We admit the failure of many concerts, but this arises from the fact that there never has and never will be enough of the musical public to go round, when the supply is so much in excess of the natural and, on the whole, fairly satisfactory demand.

A daily contemporary recently published some statistics of concert-giving in Berlin. It appears that 1,214 concerts took place during the season 1911-12. With thankfulness we admit that London cannot vie with such a record, but its score is by no means meagre. Our own columns have put on record nearly 750 concerts that have taken place in central London since August, 1911, nearly all at the Albert, Queen's, Bechstein, Aeolian, or Steinway Halls. The list is not exhaustive, as many concerts of a kind

that seems to be included in the Berlin list (such as organ recitals and small choral concerts) do not come under our notice. In one particular we can boast that we leave Berlin well in the rear, for we have had far more than twelve violoncello recitals! Vienna, with only 431 concerts to its credit, is a poor third (failing Parisian statistics) to Berlin and London.

The *Athenæum* says: 'In the new "Bach-Jahrbuch," published by Dr. Werner Wolffheim of Berlin, interesting details are given of an unpublished Bach cantata, "Mein Herze schwimmt in Blut," for soprano solo, oboe, two violins, viola, and continuo. Reference was made to it in the year 1790 in the "Verzeichnis" of the library of Carl Philipp Emanuel Bach, and even earlier in Bernhard Christoph Breitkopf & Söhne's catalogue of musical works issued in 1770. The cantata, written in 1714, will shortly be published. Hitherto only three Bach cantatas for solo soprano have been known.'

It is often our grateful task to record the performance at some Continental centre of an important work by a British composer. We are now glad to state that the management of the Berlin Opera have decided to produce 'King Harlequin,' an opera by Mr. G. H. Clutsam, on September 7. Unless it falls considerably short of the standard of Mr. Clutsam's 'A summer night,' which Mr. Beecham produced at His Majesty's Theatre, the new opera should achieve a decided success. We look forward to hearing it in London before long.

An inquiry to which we give willing assistance is being made as to the whereabouts of the score of the late Mr. Learmonth Drysdale's comic-opera 'The Oracle.' If the score were found, there is reason to believe that the opera, of which only portions are now available, would be produced shortly. It is requested that papers in South Africa should make it known that the score is urgently needed, as it is considered possible that Mr. Drysdale took his manuscript to that country on his recent visit. Any information discovered should be communicated to Miss J. C. Drysdale, Braid Crescent, Edinburgh.

A wide circle of friends will join in congratulating Mr. Cecil Sharp on his being granted a Civil List pension of £100 per annum, in recognition of his laborious services in collecting folk-songs and other folk music.

HANDEL IN ENGLAND AND ABROAD.

By H. DAVEY.

In the 'seventies public attention was occupied by the angry Wagnerian controversy, and in another direction by the introduction of Bach's choral works, and it seemed that Handel was losing his supremacy in England.

It may be argued that the change was only on the surface, that the great public was just as devoted as ever to the old favourite; but among those who direct public opinion and are its recognised utterances the change was undeniable and extreme. The cry about Handel's plagiarisms, of his unblushing robberies from Erba's *Magnificat* and *Urio's Te Deum* and other works, has been by no means without influence on the popularity of Handel. Here, however, comes in Mr. P. Robinson's plea that 'Erba' and 'Urio' are the names of villages on Lake Como, where Handel was staying when he composed the works which have passed for compositions of men named Erba and Urio.

Hitherto it had been commonly supposed in this country that Handel was a peculiarly English composer whom no other nation appreciated. Here are some words of the unreasoning Handel-worshipper Rockstro, discussing Handel's mature style, as first shown in the *Utrecht Te Deum* and *Jubilate*:— 'Except in England, this new Style has nowhere been thoroughly appreciated. In France and Italy it is, and always has been, utterly unknown. To the great mass of the German people it has absolutely nothing to say. Where sympathy with the genius of Bach has produced its richest fruit, reverence for that of Handel has invariably failed to take firm root. . . . Handel is ours; and we alone know how to value him.'

This was written a generation back; but it was greatly exaggerated even then. If written now, it would be laughably inaccurate. Still, most English musicians would have imagined, and would still imagine, the facts were correctly stated: that Handel's music is peculiarly English, unknown or despised elsewhere. Mr. H. H. Statham went further still; he actually signed his name to an article in the *Nineteenth Century* for June, 1900, which contained the amazing passage:— 'In Germany Handel is an almost unknown quantity. . . . The Germans it is true care as little nowadays for Bach as for Handel, regarding both alike as rococo.'

Now in that same year (1900) there were German performances, in Chrysander's versions alone, of 'Messiah' (10), 'Israel' (2), 'Judas' (7), 'Deborah' and 'Saul' (3), and 'Acis' (2). And these were only those in the Chrysander arrangements,* and are very far from a complete list. Handel performances are continual in Germany; and he is more thoroughly known there than among ourselves. The least-known of his oratorios, 'Joseph,' was given to commemorate his birthday at his native town a year or two back; it has since been given repeatedly elsewhere. 'Susanna,' another of his neglected masterpieces, has also been lately given in Germany. Nearly every other oratorio, from 'Esther' to 'Jephtha,' is performed there, besides the Odes and other secular works; while the *Concerti Grossi* are regular features of the orchestral repertory, and especially at Leipzig, where Handel is enthusiastically cultivated. At a recent performance of two 'Concerti Grossi' in the great Altes Theater, three harpsichords were used with the orchestra; the effect is said to have been splendid.

Except in regard to Paris, I know but little concerning French doings; and it is not easy to get full particulars, even of Paris. But the *Société G. F. Haendel* is working well. Last year it gave 'Saul' and 'Alexander's Feast,' and in April and May 1910, a whole series of 'Messiah' performances on a large scale. O thou Londoner, concert-goer, Handel-lover, when didst thou last hear 'Saul'?

The same Society announced 'Judas Maccabæus' in May last. 'Messiah' is given every Christmas at the Church of the Sorbonne. At a Conservatoire concert in April, the programme consisted of one of Handel's Organ concertos, a Bach Violin concerto, and new native works; such a programme would hardly be relished at the Philharmonic Concerts in London, I fancy. For the very day after that concert, in the same hall, Lilli Lehmann announced a recital with airs from Handel's 'Radamisto,' 'Partenope,' 'Semele' and 'Joshua.' Thus, though Handel's music is less popular in France than Bach's, it is far from unknown there. And there have been grand performances of both Bach and Handel in Italy.

* There are at least four other German performing-versions of 'Messiah.'

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Contrast these facts with Mr. Surette's assertion that Handel sounds 'daily more thin and archaic'; or with Dr. Walker's 'the old idol, hurled down somewhat indignantly from the impossible position that he formerly occupied, is in some danger of being relegated to the rubbish-heap.' Some little truth there is in Dr. Walker's exaggerations, but as regards England only. Elsewhere Handel is, if not increasing in public estimation, continually becoming more widely disseminated. The restriction of our own repertory to a few of Handel's works regularly repeated, caused satiety. 'Such musical circles as artistically count for anything,' to use a phrase of Dr. Walker's—we know what he means—were content to let what little they knew of Handel stand for the whole, and have not cared even to look at the rest—at the matchless Chandos Anthems, for instance; the divinely-beautiful airs in 'Susanna'; the massive choruses in 'Athalia' and 'Belshazzar'; the orchestral experiments in 'Alexander Balus'; the picturesque contrasts in 'L'Allegro' and the two Odes; least of all at the long series of operas and chamber cantatas, with their dozens, dozens, dozens of the most perfect songs ever composed. It has been thought by 'such musical circles as artistically count for anything' quite necessary to study Bach's Church cantatas, but a waste of time to read a Chandos Anthem. Probably the setting of 'Vouchsafe, O Lord' in Handel's short Te Deum in A, a piece which Rockstro truly calls 'of almost unexampled beauty,' would not be recognised if performed without the composer's name at any English concert; the setting in the Dettingen Te Deum has been repeatedly announced in London with *Latin words*, probably on the authority of a German edition! Since the popularization of 'Ombra mai fu' as Handel's 'Largo,' more attention has been drawn to the opera airs; but even now a very few are generally known. How many English musicians have ever heard the two airs Handel thought his best, 'Cara sposa' in 'Rinaldo,' and 'Ombra cara' in 'Radamisto'?

Possibly if our public realises that Handel is not an exclusively English possession, that he is estimated more highly abroad than here, there will be a return towards 'the faith of our fathers.'

The belief of many in the 'circles which artistically count for anything' is that everything musical among ourselves is bad. They should hear an average operatic performance in Germany or Italy! As regards oratorios, they may be recommended to read the address given recently at Berlin by Dr. Schering (see the *Zeitschrift* of the I.M.G. for March, p. 213). The learned authority discussed Oratorio, pointing out that all aesthetics of oratorio must be founded upon Handel. The conclusion of the report is worth translating:

'Finally, the oratorio of the 19th century was briefly surveyed, which is full of stylistic restlessness; and besides F. Schneider, C. Loewe, and B. Klein [? Spohr], specially Mendelssohn was recognised, whose enormous influence was founded not only upon his musical gifts, but also still more in his instinct for oratorio reminding of Handel; the survey closed with a glance at the productions of Liszt and the doings of other countries, especially of the English masters, Mackenzie, Parry, Stanford [? Elgar]. Recent German oratorio lacks living force, because the inner sympathy with the species is gone, and we no longer feel "oratorically." Here the poet will be the path-finder, and perhaps England will bring forth the oratorio of the future; from historical investigation, Schering is convinced that the vitality of oratorio production is by no means exhausted.'



This is highly important; above all, the suggestion that the poet must lead the way. So it was when Pope wrote for Handel the text-book of the first concert-oratorio; and so it was when the poetasters of Hamburg wrote rhyming passages for interspersion in the liturgical recitation of the Passion, and even complete poems without Biblical text, which soon led up to the Passion-oratorios of Bach.

THE BEST MEANS OF TRAINING THE TENOR VOICE.

BY E. DAVIDSON PALMER.

What are the best means to be employed in the training and development of the tenor voice? This is a question which perplexes the minds not only of many students of singing, but also of many earnest and conscientious teachers of the art. For it has of late years become somewhat widely recognised that modern methods of training, which are commonly supposed to be scientifically unimpeachable, and which seem to be fairly successful with voices in general, or, at any rate, with women's and boys' voices, are by no means safe guides where the tenor voice is concerned. Instances in which their employment, even by skilful teachers, has been attended with injurious, and even disastrous consequences to voices of this class, are so frequently to be met with that, however attractive and plausible they may appear theoretically from the physiological standpoint, their practical inapplicability in this particular direction may be regarded as sufficiently demonstrated.

The tenor voice is usually found on examination to be divided more or less distinctly into two portions or registers, as they are technically termed. According to the orthodox teachings of the day these two registers exist in every case, though they are not always discoverable, and the point at which the 'break' or change of production should be made is said to be fixed by nature, not only for the tenor but



for all voices alike, between  and .

These notes, of course, represent the actual pitch, and in music written for tenors in the treble clef would appear an octave higher.

The ordinary practice, in accordance with this theory, is to begin the training with the lower or chest register, which, as comprising the greater part of the compass, is regarded as the more important. When it is thought that sufficient time has been given to the exercise of this register alone, attention is directed to the upper register, which is also exercised independently for a time, within the limits assigned to it. Afterwards the pupil is taught to practise exercising the voice backwards and forwards across the 'break,' the object being to lessen the prominence of this 'break,' and to equalise and unite the registers, an object which, it may be added, is by these means never attained. If the upper register was thin and weak originally, as it often is, it remains thin and weak still. If at the commencement of training the 'break' is prominent and troublesome, it is found to be no less so at the close.

This being so, it is perhaps not much to be wondered at that some teachers refuse to believe this upper register to be of any practical value to the tenor. When it is found clearly distinguishable from the lower register they look upon it as something unnatural. Otherwise they regard it as non-existent. Hence they train only the chest-voice, which they teach the pupil to carry upwards as far as it will go. In some cases it is quite possible, though not at all probable, that this method may prove

successful, namely, in those already alluded to in which no change of production is discernible throughout the whole compass of the voice. But in the vast majority it must always be productive of serious injury, while in those cases where the two registers are at all clearly defined it is, if vigorously carried out for any considerable length of time, absolutely destructive of all ease of production and all beauty of tone.

Here and there teachers are to be found who, in training the tenor voice, adopt a method which, though not without inconsistencies and drawbacks, has certainly a good deal to recommend it. In those voices in which the upper register is found to be in fairly good condition and not too markedly different in quality from the lower, they regard this register for training purposes as the more important of the two, and, under the name of head-voice, make a much freer use of it than modern theory affirms to be either permissible or practicable, taking it down as far as  or  But it is only when

this register is in good condition that they treat it in this way. When it is weak and thin they mistake its true character, call it falsetto, regard it as something unnatural, and forbid its use entirely. Another kind of voice is then made to take its place. This is sometimes called mixed-voice, as it seems to possess something of the qualities both of the lower and of the upper registers; but by the teachers I am referring to it is termed head-voice, since they assume it to be, for the voices in which they employ it, the genuine and legitimate upper register. In reality it is nothing more or less than an extension in a modified form of the lower or chest register, the change of quality being brought about by a sudden and extreme elevation of the soft palate, which subdues and sweetens the tone, while at the same time it considerably relieves the strain which always attends the production of this register at a high pitch.

In spite of its inconsistencies the method of training just described may sometimes prove, as indeed it certainly has proved, successful in a marked degree; but the voices likely to reap much benefit from it are only those which are in really good condition to begin with. Its success with such voices is due simply to the great use which is made of the upper or head register. If the same use were made of this register in every case, no matter what its condition might be, the success of the method would be much more frequent. As it is, the instances in which it is completely successful are somewhat rare, while its failures are necessarily numerous.

The true principle, however, is here plainly discernible, though only partially and imperfectly carried out. That principle lies in the recognition of the supreme importance, for training purposes, of the upper or head register, which term must be understood to mean *that kind of voice into which the chest register breaks when forced upwards to its extreme limit*. This register must on no account be regarded as of merely equal value with, much less as subordinate to, the chest register, but must always be treated as the one essential factor in the development and perfecting of the voice. It should be carried downwards, not to any definitely fixed point, but *as far as it will go*. With the exception of a few of the highest notes, which are better omitted, it should be exercised vigorously and persistently throughout its whole extent, the chest register being either rested entirely while the development process is going on, or at most employed only for a few notes in the lower part of its compass. The result of this treatment, if persevered with for a reasonable length

of time, and provided the voice subjected to it be at the outset in moderately good condition, is that the break gradually disappears, and the voice acquires throughout its whole compass all that robustness of tone associated with the term 'chest-voice,' while the more or less painful effort which commonly characterises the production of the upper notes of that voice is altogether absent.

This then is the way in which the tenor voice ought to be trained. Not only is it the best but it is the only safe way. By these means, and by no other, is it possible to guard against the injury to which the tenor voice is peculiarly liable, and to ensure that perfect ease of production which, along with the purity and beauty of tone which are its natural concomitant, gives the voice its true musical value, and should ever be the primary object of its training.

THE BACH FESTIVAL AT BRESLAU.

The sixth of the movable Festivals held by the Neue Bachgesellschaft took place at Breslau on June 15-17. The Silesian capital possesses a very fine concert-hall, where three concerts were given; a Festival service and a sacred concert were also given in the spacious Lutherkirche, where, as in all new German churches, attention has been specially paid to the accommodation for musical performances. The first programme began with the cantata 'Ein feste Burg' (A Stronghold Sure), No. 80 of the Complete Edition, and included also Cantatas No. 176, 'Es ist ein trotzig,' and No. 19, 'Es erhub sich ein Streit,' the 'Brandenburg' concerto with solo violin and flutes, and the D minor Pianoforte concerto. The sacred concert opened with the Organ prelude and fugue in F minor; followed by Cantatas No. 103, 'Ihr werdet weinen und heulen'; No. 56, 'Ich will den Kreuzstab gerne tragen' (bass solo); and No. 161, 'Komm du süsse Todesstunde.' A most impressive Motet, 'Unser Leben ist ein Schatten,' which has been published as a composition of J. Michael Bach's, but is more probably by Johann Bach, of Erfurt, was sung unaccompanied; and two choruses by Heinrich Schutz, 'Woman, why weepest thou?' and 'Saul, why persecutest thou Me?' proved most interesting. Sir Hubert Parry has discussed them in the 'Oxford History of Music.' The miscellaneous concerts were specially enjoyable. The enforced absence of the gambist caused the omission of some early French solos; a Suite by Rameau for harpsichord, flute, and gamba was given with the help of the violoncello, which does not exactly reproduce the effect. The tuneful duet from the cantata 'Jesu der du meine Seele,' and the bass solo in 'Liebster Gott, wann werd ich sterben' (When will God recall my spirit) were sung with the original accompaniment for *basso continuo*. Three Preludes and Fugues from the 'Forty-eight' and the Concerto in C major for two harpsichords showed the powers of the older instrument, while the modern pianoforte was used for the Sonata in A with violin. At the last concert the programme was entirely secular, except for the Kyrie from the 'Short Mass' in G major—a singular choice. An orchestral Suite in D major, probably new to all listeners, proved quite as tuneful and as popular as the well-known Suite in the same key which contains the 'Air.' The audience was put into the best humour; and the greatest enthusiasm of the Festival was aroused by the next number, the F minor Concerto for harpsichord; after several recalls Madame Landowska added the first Prelude of the 'Forty-eight.' Then came a glorious conclusion to the Festival—the cantata, 'Æolus appeased.' The

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poor libretto of this cantata was written by Picander, and describes the Winds destroying everything at the command of Æolus, who delights in the ruin and refuses all entreaties for mercy till he is told the day is the birthday of Professor August Müller! At the mention of this revered name Æolus relents, commands the Winds back to their caves, and everybody joins in a glorification of the Professor.

The Church service is always a very special feature of these Festivals; in many ways it was the most important function, as care was taken to reproduce the service of Bach's own day. A Toccata and Motet by Pachelbel began. All the portions in liturgical plain-chant were taken from the Leipzig setting of Vopelius (1683). The 'Kyrie eleison' was from Hasler's Mass, 'Quem in cælo.' The Cantata was Bach's 'Give to the hungry man' (No. 39). Besides the usual 'Allein Gott in der Höh sei Ehr' (sung after the celebrant has intoned the 'Gloria in excelsis'), the congregation sang 'Nun preiset alle Gottes Barmherzigkeit,' the metrical creed 'Wir glauben all,' 'Nun danket alle Gott' (with brass instruments), and 'Gott sei uns gnädig' from Schein's Cantional. The sermon, suitable to the occasion, recalled the memory of Mosevius, music-director at Breslau, and a distinguished pioneer in the cult of Bach's music. It was followed by a setting by Bach of 'Herr Gott, dich loben wir.' Two bars were sung by the choir with a quartet of brass, then two bars by the congregation with the organ; this alternation was repeated four times till the whole force joined in 'Heilig ist unser Gott, der Herre Zebaoth! Amen.' The effect was most imposing. This service, as published in the Programmbuch of the Festival, should be studied by lovers of Bach; English critics, even those best qualified to judge Bach's concert-music, have too often shown themselves ignorant of the Lutheran liturgy and hymns, and of the particular Leipzig Uses.

The attendances were always immense, even standing-room being difficult to obtain. But there was not the enthusiasm—*Weihe* best describes it—which reigned during the preceding Festival at Duisburg, a smaller town which wished to make its musical reputation.

The Breslau audiences were generally quite stolid; Professor Schumann in the Pianoforte concerto, and Madame Landowska at the harpsichord, alone seemed able to rouse them to enthusiasm. The choir and orchestra were almost always deserving of every praise. Among the soloists Herr Meschaert (bass) was the most successful, the others having been heard to greater advantage elsewhere. When it is remembered that some of the choruses were among the most difficult of all, the highest credit must be accorded to the conductor, Professor Dohrn; the runs in 'Es erhub sich' and the chromatic intervals in 'Ihr werdet weinen' are trying tasks for any choir. Sometimes, however, the voices overpowered the orchestra, notably in the concluding chorale of Cantata No. 161, where the counterpoint for flutes was inaudible.

The banquet was presided over by Prince Friedrich Wilhelm (a cousin of the Kaiser), the 'Protector' of the Neue Bachgesellschaft. Among those present were the Rev. Mr. Hoskyns (Sunderland) and Mr. J. Michael Diack (conductor of the Glasgow Bach Choir). Several cities had sent invitations for the next Festival, in 1914; Vienna was chosen.

H. DAVEY.

Dr. Vaughan Williams has completed the Phantasy for two violins, two violas, and violoncello, commissioned by the Musicians' Company ('Cobbett' Series, No. 11).

LONDON OPERA HOUSE.

BY HERMANN KLEIN.

Wanted—a policy! Looking back at what Mr. Hammerstein has done, and guessing at what he still threatens to do, the main impression one receives is that he has no definite, workable plan of campaign. His intentions are excellent, as all are agreed, but he does not know his own mind. His fighting instincts are so strong that he cannot refrain from challenging Covent Garden on its own ground. With or without the right artists, with or without the right répertoire, he persists in putting forward 'grand opera' in Italian or French at high prices, only to discover in his second season, as he did in his first, that the public will have none of it. That may be policy of a kind; but it is not sound business policy, especially when the impresario has to confess himself beaten and again to fall back, at cheap prices, upon operas and singers and methods that have found no place in his original design. He may scoff at the indifference and dulness of London opera-goers, but he must at least admit that, with all his experience and acumen, he has failed to discover exactly what they want or to offer them something worth having that they cannot obtain elsewhere.

He is possibly on the verge of making the discovery. Mr. Hammerstein is going to attempt a third season in November. In June he did not know this; for he then informed the writer that he had had enough of London and intended returning to New York for good as soon as he could get away. He subsequently changed his mind, just in time, apparently, to inform the audience on the last night of the season (July 13) that he was going to try again here next winter. That altered determination bespoke, in Mr. Hammerstein's case, an underlying cause—promise of better support, an improved outlook from some view-point or other. The question that really interests, however, is whether this third effort involves or contains a more settled policy. Does it imply that Mr. Hammerstein has at last bowed to the inevitable and come to the conclusion that his only chance of genuine and lasting success in the British metropolis is to give opera in the language and consequently in the manner 'understood of the people'?

Seriously, I consider opera in English not merely his best, but his *only*, chance. The solitary experiment of the 'Children of Don' was of course not a true criterion of success, either for Mr. Josef Holbrooke's work—i.e., the peculiar trend of his operatic genius—or the taste of a still uneducated public in this particular direction. The cause is not to be won by a hurried production of exotic compositions, interpreted without the smallest sense of *ensemble* by artists unknown to each other, trained by foreigners unacquainted with the laws of English diction, and uttering a text that could not be comprehended even if it could be heard. If opera in English is to have a fair trial, it must be under conditions that are fair in every sense. The works, whether old or new, must be such as the public can listen to with pleasure. The same may be said of the singers' voices and of the lines they are called upon to deliver either vocally or in spoken dialogue. The bad old translations must go by the board and the new ones must be first-rate. The enunciation of every word must be clear, refined, accurate, and free from dialect or provincialism. In sum, the English must be as good as is the French at the Opéra-Comique or the German at the Hofoper. With all this there must be conducting and artistic direction in complete sympathy with English-speaking artists and the English language. A representative répertoire

and adequate time for stage and scenic rehearsals will do the rest.

But since the above lines were written Mr. Hammerstein has once more changed his mind. He said in an interview on July 22: 'Although the prospects are brilliant, I cannot say I will go on. . . . If I were in a better financial position I would certainly go on unaided, but candidly I see no hope of being able to carry on this scheme of opera for London without the co-operation of others.' Such is the situation for the moment. In a couple of months' time we shall know more.

Church and Organ Music.

THE NEW ORGAN AT THE ROYAL ACADEMY OF MUSIC.

The new organ in the Concert Hall, the specification of which was prepared by Dr. H. W. Richards in conjunction with Messrs. Norman & Beard, Limited, is the gift of Mrs. Thomas Threlfall, whose husband was for many years Chairman of the Committee of Management. The formal opening of the Hall, which took place on June 22, was described in our last issue. The front is shown in the picture of the interior of the Concert Hall, given on page 531. The specification of the instrument is as follows:

GREAT ORGAN. CC to C (61 notes).

	Feet		Feet
1. Double diapason, wood-metal	16	5. Corno flute, metal ..	8
2. Open diapason, metal ..	8	6. Principal, metal ..	4
3. Open diapason, metal ..	8	7. Harmonic flute, metal ..	4
4. Claribel flute, wood ..	8	8. Fifteenth, metal ..	2
		9. Tromba, metal ..	8

SWELL ORGAN. CC to C (61 notes).

10. Lieblich bourdon, wood-metal ..	16	16. Dulciana mixture, metal, three ranks ..	16
11. Open diapason, wood-metal ..	8	17. Contra fagotto, metal ..	16
12. Rohr flöte, wood-metal ..	8	18. Cornopean, metal ..	8
13. Salicional, metal ..	8	19. Hautboy, metal ..	8
14. Vox angelica, metal ..	8	20. Tremulant ..	
15. Gemshorn, metal ..	4		

CHOIR ORGAN. CC to C (61 notes).

Enclosed in Separate Swell-Box.

21. Gamba, metal ..	8	24. Flauto Traverso, metal ..	4
22. Hohl Flöte, wood ..	8	25. Harmonic Piccolo, metal ..	2
23. Dulciana, metal ..	8	26. Corno di Bassetto, metal ..	8

PEDAL ORGAN. CCC to G (32 notes).

27. Open Diapason, wood ..	16	30. Octave, wood ..	8
28. Violone, metal ..	16	31. Bass Flute, wood ..	8
29. Bourdon, wood ..	16	32. Opficleide, metal ..	16

COUPLERS.

33. Swell Octave (pneumatic)	37. Swell to Pedal (mechanical)
34. Swell Sub-Octave (pneumatic)	38. Great to Pedal (mechanical)
35. Swell to Great (pneumatic)	39. Choir to Pedal (mechanical)
36. Swell to Choir (pneumatic)	

ACCESSORIES.

- 4 pistons to Great Organ.
- 4 pistons to Swell Organ.
- 4 pistons to Choir Organ.
- 1 reversible pedal for Great to Pedal Coupler.
- 1 reversible piston for Great to Pedal Coupler.
- 4 composition pedals to Pedal Organ.
- 4 composition pedals to Swell Organ.
- 1 stop to connect Pedal Compositions and Great Pistons.
- Balanced Swell Pedals.

In addition to the above, Messrs. Norman & Beard, Limited, have built two new practice organs, the console arrangements of which are identical with those of the Concert Hall organ. The wind supply for the three instruments is supplied from one source, consisting of two 'Discus' blowers, which are actuated by a 6-h.p. motor.

THE WINCHESTER CELEBRATIONS.

The Thanksgiving services held at Winchester on July 13 to 21, to celebrate the successful completion of the work of restoring the yielding foundations of the Cathedral—an event that is likely in itself to become historical—had features

of historical interest, especially to the musician. As far as was possible the music was chosen from the works of composers who had at some time been connected with the Cathedral. Psalms and Anthems by Gibbons, Wesley, Gladstone, Garrett, and Arnold were sung, and the compositions of Dr. W. Prendergast, who now so ably fulfils the duties of organist, were a prominent feature. On Monday, July 15, when their Majesties The King and Queen attended the service, his new anthem, 'O how amiable are Thy dwellings,' specially written for the occasion, was performed. The musical administration of the services was throughout on the high level associated with the Cathedral and worthy of an event of national importance.

On July 11, at Lambeth Palace, his Grace The Archbishop of Canterbury conferred the degree of Doctor of Music, Honoris Causa, on Mr. Percival Illsley, Mus. B., of Montreal, Canada. Mr. Illsley has been organist and choirmaster of St. George's Church, Montreal, for upwards of a quarter of a century, and has done excellent service in the cause of music generally in Canada. The petitioners were the Archbishop of Ottawa; the Bishops of Montreal, Ontario, Toronto, Huron, Algoma, and Fredericton; and Dr. Albert Ham, F.R.C.O., organist and choirmaster of St. James's Cathedral, Toronto, and President of the Canadian Guild of Organists, who presented Mr. Illsley for the degree.

The new organ in the Convocation Hall, Toronto University, was formally opened on June 6 with a recital by Mr. F. A. Mouré. His programme included the Sonata in B flat (Op. 46) of Aloys Clausman, and Bach's Prelude and Fugue in C major. The organ, which was built by Messrs. Casavant Frères, St. Hyacinthe, Quebec, has four manuals, seventy-six speaking stops, thirty-two couplers, and twenty pistons.

The twenty-second Triennial Choral Festival of the Lichfield Diocesan Choral Association, which was founded in 1856, and was the first organization of the kind, took place on June 20. The Cathedral organist, Mr. J. B. Lott, conducted the combined choir of 800, drawn from the choir of the Cathedral and over twenty churches in the Diocese. As usual, two services were held.

On the same day, the Triennial Diocesan Festival was held at Norwich, under the direction of Dr. Bates. Over thirty churches contributed to a choir of 1,000 voices. The musical works in the service included Wesley's 'God and Father,' and Schubert's 'Song of Miriam.'

In connection with the patronal Festival held at Brighton Parish Church on June 23-30, a Service of Praise was held on June 27, when Mendelssohn's 'As the hart pants' and Mozart's 'O God, when Thou appearest' were performed under Mr. Chastey Hector, organist and choirmaster of the church. Orchestral numbers were given by the Brighton Municipal Orchestra under the direction of Mr. A. Lyell-Taylor.

The annual Diocesan Choral Festival was held in St. Iberius' Church, Wexford, on June 29. The massed choirs, from all parts of the diocese of Ferns, consisted of 250 voices, and were under the direction of Mr. Edward Challans, organist and choirmaster of St. Mary's Church, Enniscorthy. Mr. Clough, organist of Wexford Church, presided at the organ. The anthems sung included Woodward's 'The sun shall be no more thy light by day,' and Kent's 'Thine, O Lord, is the greatness.'

In a few months Mr. W. W. Starmer, the well-known campanologist, will have completed the twenty-fifth year of his choirmastership of St. Mark's Church, Broadwater Down, Tunbridge Wells. The completion of this period of service was marked by a novel outing of the choir and Mr. Starmer during July. They all went to Lucerne for eight days. On previous occasions they have visited Paris, Brussels, and Edinburgh.

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ORGAN RECITALS.

While the post of City Organist at Liverpool remains vacant particulars interest attaches to the recitals given at St. George's Hall from time to time. On July 10, Miss Lilian Frost, the only lady who has played on this organ, gave a recital with Bach's Prelude and Fugue in E minor in the programme. Mr. Edwin H. Lemare paid a visit on July 4, and played, among other works, Mendelssohn's first Sonata. Recitals have also been given on the organ by Mr. W. A. Roberts, who played Dr. Basil Harwood's 'Dithyramb'; Mr. I. H. Stammers (John Stanley's Organ concerto in D minor), and Mr. Westlake Morgan (Homer N. Bartlett's Suite for the organ).

Mr. Paul Rochard, St. John's Church, Leicester—Sonata in D minor, No. 1, *Guilmant*.

Mr. A. H. Edwards, St. Peter Mancroft, Norwich—Prelude and Fugue in C minor, *Bach*.

Mr. George Tootell, St. James's Church, Whitehaven—Prelude and Fugue in D major, *Bach*.

Mr. T. W. Hanforth, Heath Parish Church (dedication of the new organ)—Toccata and Fugue in C major, *Bach*.

Mr. Chastey Hector, Parish Church, Brighton—Organ concerto No. 2, in B flat, *Handel*.

Mr. F. A. Keene, Church of St. Mary, Sandringham—Sonata No. 1, in F minor, *Mendelssohn*.

Mr. F. Walton, Church of St. John the Baptist, Kidmore End, Oxford—Grand Chœur in A, *Salomé*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Toccata and Fugue in D minor, *Bach*.

Mr. Frank H. Mather, Grace Church, Rutherford, New Jersey—Prelude and Fugue in C major, *Bach*.

Mr. W. Ellis, Parish Church, Richmond, Yorks—Sonata in A minor, *Borowski*.

Mr. Albert Orton, Walton Parish Church, Liverpool—Fantasia and Fugue in A minor, *Merkel*.

Mr. Fred Gostelow, East Hyde Church—Scherzo Symphonique, *Guilmant*.

Mr. Percy E. Medley, Commemoration Church, Grahams-town, South Africa—Funeral March and Hymn of Seraphs, *Guilmant*.

Mr. R. Hetherington, Union Church, Valparaiso—Funeral March and Hymn of Seraphs, *Guilmant*.

Mr. Wilfred Arlom, Town Hall, Adelaide, Australia—Toccata in D minor, *Bach*.

Dr. Arthur Pollitt, St. Mary's Church, Hardman Street, Liverpool—Fantasia, *Harvey Grace*.

Mr. C. H. Moody, Ely Cathedral—Preambulum Festivum, *Karg-Elert*.

Mr. John Pulein, All Saints' Church, Pickhill—Two choral preludes, *Karg-Elert*.

Mr. C. E. Blyton Dobson, Central Mission, Nottingham—Fugue in G minor, *Bach*.

Dr. A. W. Pollitt, St. Mary-the-Virgin—Sonata in C minor, *Pollitt*.

Dr. G. H. Smith, Sculcoates Parish Church, Hull—Adagio in E, *Merkel*.

Mr. W. Wilson Foster, St. Nicholas, Whitehaven—Concert fantasia on 'Hanover,' *Lemare*.

Mr. John E. West, on the private organ of F. S. Wykes, Esq., The Mount, Limpsfield, Surrey—Adagio and Finale, Sonata in F sharp, *Rheinberger*.

Mr. Edward Challans, St. Mary's Church, Enniscorthy—Fantasia in D minor, *Starmer*.

APPOINTMENT.

Mr. A. W. Fletcher, organist and choirmaster, Belgrave Church, Torquay (in succession to Dr. Orlando Mansfield). Mr. Fletcher, the father of the well-known composer, Mr. Percy E. Fletcher, has been for eight years organist of the Bagshot Church, Adelaide, Australia.

The Barclay's Bank Musical Society (male voices) dined at the Royal Adelaide Gallery (Gatti's), on July 9, to celebrate their winning of a prize at the recent Paris competition, and to make a presentation, consisting of a substantial cheque, to their very able conductor, Mr. J. W. Lewis. Mr. Cosmo Bevan, one of the directors of the Bank, took the chair, and there was a large company. During the evening the choir sang Elgar's 'Five Songs from the Greek Anthology,' and the competition test-piece, 'The two messages,' by Henri Marelchal.

Reviews.

A NEW ROMAN CATHOLIC HYMN-BOOK.

The Westminster Hymnal. The only collection authorized by the hierarchy of England and Wales. The music edited by Richard R. Terry, Mus. Doc. (Dunelm.), F.R.C.O.

[London: R. & T. Washbourne, Ltd.]

In a commendably brief Preface, the Bishop of Newport (Right Rev. Dr. Hedley, O.S.B.) explains that the new 'Westminster Hymnal' has been issued with the sanction of the Archbishops and Bishops of the Provinces of Westminster, Birmingham, and Liverpool. The approved Book of Hymns (words only) has been a few years in existence, but the musical edition contains seven additional hymns, bringing up the number to 250, along with 13 Latin hymns. 'The tunes have been in part selected and in part composed by Mr. R. R. Terry, Mus. Doc., Organist and Choirmaster of Westminster Cathedral, who has also written and edited the harmonies. This eminent musician has here presented the public with a work of great originality and distinction, for which he is entitled to the thanks of the Catholic Church in English-speaking countries. . . . The hymns are arranged and numbered in the order prescribed by the Bishops' Committee.'

Dr. Terry, in his 'Musical Editor's Preface,' explains the *raison d'être* of this new Hymnal. He includes many of the older tunes, 'some of which are good, some are indifferent, and some bad'; he apologises for the last-named on the score that they have been 'bound up with the pious association of so many holy lives'—yet alternative tunes are provided for most of this class.

As to the 'popular' tunes, no doubt many are included, but there are some notable omissions. Why, for instance, have not 'Lead, kindly Light,' 'Immaculate,' 'The angel lights of Christmas morn,' 'I was wandering and weary' (composed by Newman to Faber's words), 'By the first bright Easter day,' 'O come to the merciful Saviour,' and others been included? But probably it is a case of *de gustibus non disputandum*. Dr. Terry prints what he calls the 'authentic version' of these old tunes, and he gives a few examples of variant renderings of some of the most popular. Strangely enough, his editing of 'Hail, Queen of Heaven' (No. 101) destroys the metre of Dr. Lingard's beautiful hymn, giving a strong accent to the word 'of,' and I fear that most choirs will stick to the current version in preference to the one here printed. The tune is a traditional folk-melody (to a variant of which Sir Walter Scott adapted his 'Bonnie Dundee' in 1828) which was first printed in 'Sacred Melodies' in 1843, and was subsequently used by Hemy in his 'Easy Hymn Tunes' in 1851.

Dr. Terry tells us that 'the variations of the old tunes have been reduced to uniformity by giving the tune as the composer originally wrote it, or when this was not ascertainable, by reverting to the earliest form of the melody.' Unfortunately, in not a few cases the original forms of the tune are unsingable by the average congregation, owing to the high pitch. It is all very well to say that some of these tunes, taking the congregation to F sharp (fifth line of the treble staff), are invariably sung 'with lusty vigour,' and that they have been pitched in a key 'which secured the requisite brightness,' but an experience of over thirty years in training congregational choirs has convinced the present writer that it is unwise to have the melody go higher than E flat, fourth space of the treble clef.

In regard to the 'sources of the melodies,' Dr. Terry says that the tunes—like the hymns—were as far as possible taken from 'Catholic sources, or by Catholic composers.' A glance at the Index will show that the rule has been fairly well observed, though it would be hard to classify Barthélemon, Crüger, Isaak, Bach, Hintze, Damon, and some others as 'Catholic.'

Before leaving the subject of 'old' or 'popular' tunes, included in the present work on sentimental grounds, surely it is not a 'counsel of perfection' to print adaptations such as an Irish dance-tune, a Spanish air, an English melody from the 'Beggars' Opera,' an Irish love-song, an adaptation from Haydn, and the 'Old Hundredth.' In the Index, the tune of 'I come to Thee once more, my God,' is ascribed to

Dr. Arne, whereas it was well-known long before the birth of that distinguished English composer. Again, the tune of the 'Old Hundredth' is given as 'attributed to Goudimel,' but it was originally adapted to a secular air by Bourgeois, and was merely harmonized by Goudimel. 'I love those precious Christmas words' is of Unitarian origin, and is generally associated with 'It came upon the midnight clear.' The tune of 'Kind angel guardian' is adapted from Beethoven. 'All in a stable cold and bare' is stated in the Index to be 'an old English carol,' but the melody was really composed by Gottfried Wilhelm Fink, a German, in 1842. Space alone precludes the pointing out of other incorrect ascriptions, both as regards authors and composers.

As to the new tunes, Dr. Terry has contributed forty-eight, and let it be said at once these are dignified, melodious settings. It remains to be seen how many of them will live, but in many cases they will serve as admirable alternative tunes. Laurence Ampleforth is responsible for twenty-one tunes, but it will not be rash to say that their future is insecure, as the majority lack those qualities that congregational tunes should possess. No need to praise the tunes by that excellent English composer, R. L. de Pearsall, nor those by W. Sewell. Praise must be accorded to Miss A. D. Scott 'for generously undertaking tunes to difficult metres, for which there was great difficulty in securing composers'; yet, though it may seem unchivalrous, it would have been wiser to let those 'difficult metres' severely alone. In the case of 'Blest is the Faith' (No. 137), an alternating 4-2 and 3-1 rhythm would defy the best efforts of any average congregation. It is a pleasure to find one tune from the pen of Sir Edward Elgar. His setting of Rev. F. Stanfield's 'Hear thy children, gentlest Mother,' is a veritable inspiration, though the tune had previously been wedded to 'Word of God' in 1897. Equally pleasurable is it to find old favourite tunes by Vincent Novello, Samuel Webbe, George Herbert, Henry F. Hemy, Monsignor Crookall, J. Richardson, Rev. W. Maher, S.J., Rev. C. Raymond Barker, S.J., Rev. F. Stanfield, J. F. Barnett, Canon Connelly, and others. Of greater importance is the restoration of 16th-century tunes by Catholic composers to their rightful place in a Catholic hymnal; and thus we are rejoiced at the inclusion of glorious melodies by Tallis, Tye, and others, as well as a dozen Latin hymns to ancient Plainsong melodies, taken from the Vatican Graduale and the Solesmes Antiphoner. Dr. Terry is certainly to be congratulated on the excellent modal accompaniment he has furnished for the Plainsong melodies. No doubt, by a slip, the popular Christmas hymn, 'Adeste, Fideles,' is wrongly included among the Plainsong melodies, and the source is given as 'first mentioned in a Stonyhurst MS., 1751.' It may be well to point out that the oldest known copy of the words and music is in a Clongowes-Wood (Ireland) MS. of 1746; but the tune is an English air which was first published in 1744 as 'Air Anglois' ('Musical Antiquary,' April, 1910).

In conclusion, we heartily echo the words of the venerable Bishop of Newport as to the debt of gratitude to which Dr. Terry is entitled for all the pains he has bestowed in editing the 'Westminster Hymnal,' the general use of which by English Catholics will conduce, in the words of Bishop Hedley, 'to the devotion and decorum of extra-liturgical worship and popular services.' It is only fair to Dr. Terry to add that the inclusion of so many new tunes was mainly due to the refusal of two proprietors of large collections of tunes to allow the use of their copyrights. It will be an agreeable surprise to many to find Dr. Terry appearing as a hymn-writer, for it is to be presumed that the initials 'R. R. T.' appended to the words of the Easter Hymn 'With one accord now let us sing' (No. 244) are those of the gifted organist and choirmaster of Westminster Cathedral.

Any notice of this important musical work would be incomplete without referring to its beautiful get-up. The type and music-printing (bearing the imprint of Wm. Clowes & Sons, Ltd.) are in the very highest style. Special praise is due to Mr. Frederick Andrew Keene, Mus. B., F.R.C.O., who undertook the task of proof-reading, and I only noticed one typographical error, in the 5th bar of hymn No. 190. The publishers, Messrs. Washbourne, Ltd., have indeed done their part in irreproachable fashion.

The Aristoxenian Theory of Rhythm. By C. F. Abdy Williams.

[Cambridge University Press.]

Mr. Abdy Williams has done the ordinary musician with no knowledge of Greek a real service by his exposition of the Aristoxenian theory of rhythm, and his account of the discussions and applications of that theory by Westphal and others. The basic elements of rhythmical theory are quite simple in themselves, for they are concerned with nothing more complicated than a few divisions and combinations of time. Such obscurity as there is in it has mostly come from its necessarily very technical nomenclature. It is a bit of a shock to the plain man to be told that the opening theme of Chopin's Waltz in A flat (Op. 42) is a combination of spondee, molossi and ionic; but two minutes' explanation will suffice to make the matter clear to him, and to give him the key to similar analyses of the rhythms of other works. Mr. Abdy Williams's book is as good a guide as he could wish to the technical and analytical portions of the subject. He expounds the theories of Aristoxenus, Aristides Quintilianus and others in full, adds to them whatever of importance has been contributed by the German writers of the 19th century, sets forth the rhythmic schemes of a good deal of Greek poetry, and illustrates all his points by references to and quotations from modern European music.

One could wish, however, that Mr. Williams had made a bolder attempt of his own to work out a convincing system of musical rhythm. There are two crucial points in the theory as we have it from the joint hands of the Greek poets and theorists, the medieval grammarians, and the modern metrists. The first is as to the degree to which we can or ought to transfer purely poetic systems of quantities and colometries to music, and *vice versa*. It has led, and still leads, to a good deal of confusion. In the present volume, for example, Mr. Abdy Williams submits a number of schemes of musical scansion from which other musicians would dissent most vigorously.

Nor is any useful purpose served by foisting upon modern musical rhythms all the minute subdivisions of nomenclature that rejoiced the heart of the Greek theorist. There may be some point in distinguishing between the several orders of glyconics in Greek poetry. But there is no point whatever in describing the opening phrase of Elgar's String Serenade as in first glyconic rhythm and the first subject of Grieg's Violin Sonata in F as in the second glyconic. A system of categorisation that may have had some validity in connection with the rigid quantities of words has little applicability to so fluid a rhythmic medium as music, where the time-durations of the components of the bar may be varied to almost any extent so long as the equidistance of pulses is maintained. The cyclical dactyl that occurs in the quotation Mr. Abdy Williams gives from Gluck's 'Alceste,'—and which, according to him, makes the rhythm a second glyconic,—could easily be inserted anywhere or everywhere else in the melody. Moreover, there is nothing at all glyconic in the verbal rhythm at this point. Gluck only gets his cyclical dactyl by phrasing the second syllable of 'amants' to two notes instead of one.

The second point is with regard to the so-called 'irrationality' of quantity in certain Greek feet, the question of equidistance or variable distance of accent and time in certain bar-measures, and indeed the whole problem of the epitritic, dochmiac, and logaedic rhythms, of the cyclical dactyl, and of interpolated rests or interludes. After writing his own book Mr. Williams seems to have made the acquaintance of M. Louis Laloy's brilliant and finely-reasoned 'Aristoxène de Tarente et la musique de l'antiquité,' where quite another theory than that of Mr. Williams as to the dactylo-epitritic and other irregular rhythms is put forward. He is struck by the force of M. Laloy's views, which, he says, 'are novel, and so highly suggestive that one cannot but think that he has discovered the key to the mystery.' M. Laloy's views are hardly novel in themselves, for he does but pin his faith to the virtual fixity of Aristoxenus' remark as to the long being equal to two shorts. What M. Laloy has done is, by a *tour de force* of analogical reasoning, to make it seem a little more probable than formerly that the Greeks listened to the dactylo-epitritic, logaedic and dochmiac rhythms with a sense of rhythmical modulation as much beyond ours

in subtlety as our sense of harmonic modulation is beyond theirs. But he cannot yet be said to have quite made out his case, suggestive as his presentation of it is. What is now desirable is that someone equally at home in poetic and in musical rhythm should survey the whole field afresh and try to decide which of the two modern views carries the greater weight of evidence. Mr. Williams has unfortunately not set himself to do this; but he has produced a book that should be stimulating and useful even to those who cannot always see eye to eye with him in his scansions. E. N.

The Oxford Book of German Verse, from the 12th to the 20th century. Edited by H. G. Fiedler, with a preface by Gerhart Hauptmann.

[Clarendon Press.]

Professor Fiedler's collection is of interest not only to the student of German poetry pure and simple,—who is here given the best and most comprehensive anthology of the kind that has yet appeared in England—but also to the musician, who will find in the volume some scores of poems that the great German composers have made familiar to him. Prof. Fiedler has had the happy idea of appending to such of the poems as have been set to music the name of the composer and the Opus number of the setting. The information thus given is very full and accurate; one misses only a few of the more out-of-the-way settings, such as the beautiful 'Die stille Stadt' of Fritz Koegel (words by Richard Dehmel), and Theodor Streicher's setting of Heine's 'Ein Fichtenbaum steht einsam.' The collection ranges from Volkslieder of the 12th to the 16th century, through Luther and Sachs and the 17th-century poets to Gellert, Klopstock, Lessing, Goethe, Schiller and others, to Heine and the great chorus of modern lyrists. Eduard Mörike, so beloved of Hugo Wolf, is represented by no fewer than twenty-eight poems,—a striking testimony to the merit of the poet whom Wolf did so much to make popular. The fineness of Wolf's instinct is incidentally shown by the fact that most of the poems here chosen for their purely poetic value are among those selected by him for music. One is struck, in glancing through the volume, at not only the great body of this German poetry but the extraordinary continuity of its spirit; both the expressive 'Elegie' of Walther von der Vogelweide and the 12th-century folk-songs strike, in their several ways, notes that have been incessantly sounded in the German lyric ever since. To the reader already familiar with classical German poetry, but not so well-read in the modern, Prof. Fiedler's liberal drafts upon living or recently dead poets—such as Theodor Storm, Klaus Groth ('O wüsst' ich doch den Weg zurück,' &c.), Keller, Theodor Fontane, Hermann Lingg ('Immer leiser wird mein Schlummer,' &c.), Hermann Allmers ('Feldeinsamkeit'), Conrad Ferdinand Meyer (twenty-two poems), Paul Heyse, Martin Greif, Detlev von Liliencron, Gerhart Hauptmann, Richard Dehmel, Otto Julius Bierbaum, Hugo von Hofmannsthal, &c.—will be especially welcome. One effect of the volume is to show the simplicity of the rhythms upon which so much of the finest German poetry has been based. After so many poems built on simple successions of twos or threes or fours, it is refreshing to come upon the big orchestral sweep of such a rhythm as that of Gerhart Hauptmann's 'Die Tauben':

'O ihr weissen, maurischen Städte! Ihr südlichen
Hänge!
Schwarze Cypressen und goldene Kuppeln im
Gartengedrange!' &c.

with its rich and musical flow of spondees and dactyls.

Prof. Fiedler's notes rightly occupy the minimum of space, but afford the reader a good deal of help on questions historical, literary, musical, and philological. E. N.

Musikalische Formenlehre. By Hugo Leichtentritt.

[Breitkopf & Härtel.]

Herr Leichtentritt has crowded an amazing quantity of information into the two hundred and thirty pages of his book on musical form. It is probably at once the most comprehensive and most succinct of works of this kind. The author is not only a sound theorist, but has a far profounder knowledge of musical history than, for instance, the average English writer upon this subject. Not the

least valuable feature of his book is the copious references it gives to all the works in which the historical development of any given form can best be studied. He is abreast of all modern developments also, and does not commit the vulgar error—so regrettable, for example, in a work like the new Grove's Dictionary—of supposing that the story of interesting and logical form terminates with the old-style symphony. We could wish, though, that Herr Leichtentritt had given more space to the modern poetic forms of musical structure. While sympathetic to them, and lucid in such exposition of them as he has given, he curtails his analysis at this point on the plea that there is here no question of a definitely fixed form. 'Die Formenlehre hat mit dieser sogenannten "symphonischen Dichtung" wenig zu tun, eben weil es sich hier nicht um Herausarbeiten einer bestimmten Form handelt. Damit ist nicht gesagt, dass eine symphonische Dichtung formlos sein muss; sie schafft sich ihre Form jedesmal neu, je nach der Aufgabe, die sie sich stellt.' All the more reason, surely, to point out to the student the main lines of design, at once musical and poetical, upon which this kind of work has run. We may ask, indeed, whether the time has not gone by for writing about the structure of music purely from the external standpoint. In the finest music, both old and new, external form is hardly separable from the much subtler and more intensive quality of style. It is style, far more than form, that makes the C minor Symphony a better work than, say, Stanford's 'Irish' Symphony, or Wolf's 'Denk' es, o Seele' a finer song than Tosti's 'Good-bye.' Musical structure is still too often discussed from the mechanical standpoint of the builder rather than the emotional standpoint of the artist. E. N.

The Rise and Development of Opera. By Joseph Goddard.

[William Reeves.]

Mr. Goddard writes awkwardly and sometimes far from lucidly. His sketches of the development of opera in Italy, France and Germany run on the ordinary text-book and dictionary lines. The bypaths of the subject,—which are of course essential to the complete understanding of the main paths—are left unexplored, and the lack of original research is made up for by quotations from writers like Lavioix and Rockstro. Mr. Goddard's theories as to the failure of English opera can hardly be said to have been proved. All theses as to an imaginary 'English spirit,' and the supposed affinity between the English nature and 'ideal drama' (i.e., oratorio), are the merest beating of the air. The main fact in connection with the sterility of English opera is that there is practically nowhere in England where an Englishman's opera can be certain of being produced. Mr. Goddard, though he admires Wagner, sees no future for opera along Wagnerian lines. In this, as in his general remarks upon the older 'melodic' style of opera and the modern continuous and illustrative styles, he is voicing a personal prepossession rather than stating a reasoned case. The volume contains a number of illustrations, most of them superfluous, some of them irrelevant, and one or two of them inexplicable. There is a photograph of a bust that is alleged to represent Elgar. It would be interesting to know how many of the composer's friends would recognise him in it. E. N.

Sonatinas en National Airs, Nos. 7, 8 and 9. For Piano-forte. By Ernest Austin.

[J. H. Larway.]

The debated question whether it is aesthetically right to use national tunes as thematic material for the construction of serious works has been evaded here by Mr. Austin, as his Sonatinas cannot be regarded as serious music. Their title implies some leaning towards formal design and consistency; but although they have form they are anything but formal, and their development is sometimes curiously inconsequent. The sections of the seventh Sonatina that are based upon 'Oh dear, what can the matter be' are the most acceptable in the above groups. It is difficult to work up enthusiasm for Sonatinas 7 and 8, in spite of much that is ingenious; their fancifulness often seems to lack musical reason. Some of the earlier Sonatinas were distinctly superior. But good or bad, these works have the merit of being out of the ordinary, and their light-hearted spirit is very welcome.

Georges Bizet et son Œuvre. By Charles Pigot.

[Ch. Delagrave, Paris.]

M. Charles Pigot's book on Bizet was first published some twenty-five years ago. The present reprint contains some new matter, but everything is in the same adoring vein as of old. The biography has little or no claim to be considered critical; but it tells the story of Bizet's life in full and gives copious analyses of all his works, and for these purposes it may be found useful as a work of reference. The recently published study of Bizet by M. Henri Gauthier-Villars—reviewed in these columns by M. Calvocoressi in February last—inevitably gives an air of intellectual simplicity to M. Pigot's dithyrambs.

The Office of the Holy Communion. Set to music in the key of F. Composed by Walter L. Tinning.

[Stainer & Bell, Ltd.]

If not very original in material and treatment, this setting may be cordially recommended on account of its straightforward character, while it is well written, with due regard to the capabilities of ordinary Church choirs. The *Agnus Dei* should prove very effective. The general 'atmosphere' should ensure for the setting due recognition.

Introduction à la Vie Musicale. By P. Lacomme.

[Ch. Delagrave, Paris.]

M. Lacomme's little book belongs to a class of which we have several excellent examples in England and America. It is designed to make the history, the substance, and the organization of music clear to the plain man who loves the art but has not been able to give much attention to the technical side of it. M. Lacomme performs his task with the greatest lucidity.

BOOKS RECEIVED.

Catalogue of printed music now in the British Museum published between 1487 and 1800. By W. Barclay Squire. Two volumes. Pp. 1349. (Printed by order of the Trustees.)

Perse Playbooks. No. 1. Dramatic Work by boys of the Perse School, Cambridge. Pp. 37. Price 1s. (Cambridge: W. Heffer & Sons.)

Correspondence.

CHAUVINISM AND BRITISH MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—In the number of the *Edinburgh Review* just issued, Mrs. Henry Newmarch has an ably written article on 'Chauvinism in Music.' Its main purport is to decry injudicious and clumsy patriotism in respect to claims made for our English native-made music. An advocate on the other side might perhaps show that much of what is here called English Chauvinism is the Chauvinism of human nature, and is not confined to this country. However, I will merely ask permission myself to reply in your columns as regards a particular institution whose proceedings you were good enough to report very fully last year, and which it is my official duty to defend.

A certain booklet, honoured by a seven-page notice in the *Edinburgh Review*, has the following remark: 'Every lover of English opera should therefore fix firmly in his mind the hope that the pernicious cult of the foreigner, which makes London the (very profitable) laughing-stock of Europe, should be ended.' On this sentence the article-writer comments as follows: 'What might indeed make London the laughing-stock of the Continent would be—were they read abroad—the utterance of such crudely hostile sentiments; or, still worse, the strange retaliatory policy of the British branch of the International Musical Society, who during the Festival week held in London last season saw fit to produce nothing but the music of our own countrymen; a proceeding so at variance with English traditions of courteous

hospitality that it can only be compared to asking guests to dinner, setting before them nothing but local dishes, and boring them with an endless conversation about the merits of our own cooks. It is not by such methods that we shall help to establish, or preserve, in our midst a school of national music; for, to be worthy of the name, such a school must reflect all our noblest and sincerest qualities rather than our pettiest and most insular defects.' The institution thus haled in to be bracketed with a not over-wise booklet was represented on the occasion in question by a committee of thirty persons, who comprised some of the best business-heads in London musical life, and who met almost weekly for deliberation. I hasten however to say that the charge here laid, if it lies anywhere at all, lies against the whole Society, and not against the British Section thereof; as the following facts will show.

The International Musical Society (Internationale Musikgesellschaft) was founded in 1899 in Berlin. It 'is a federation of musicians and musical connoisseurs of all countries, maintained for the purpose of holding mutual intercourse regarding the more serious aspects of the art.' Its current life consists in holding meetings for reading papers, performing seldom-heard music, &c., at twenty-two centres in different parts of the world, and in publishing a Monthly Journal and a Quarterly Magazine. The publications are polyglot, in the sense that the literary products of the different countries lie side by side therein, each in its original language. The internationalism consists in this juxtaposition; there being little or no attempt at co-ordinative survey other than that each country is encouraged to treat of its own affairs from its own point of view. This is material for my purpose. Every two or three years the Society, with the object of bringing its members together, holds a Congress at some capital town, whereat many papers are read and where musical and social entertainment is provided. The Directory of the Society controls affairs under the former head a good deal, and under the latter head very little. Congresses are paid for by local funds raised in the country of Congress. This also is material for my purpose. The Society has held four Congresses. The first Congress was at Leipzig, in 1904; the musical entertainment there was confined to the music of the Leipzig Cantor, J. S. Bach. The second Congress was at Basle, in 1906; with the exception of one short piece by Purcell, which was inserted at the last moment by special request from this country, the music there was all Continental music of a particular type. The third Congress was at Vienna, in 1909; although an effort was made towards having one concert with an international programme, the local committee did not see their way to it, and all the music given was Austrian music—and this, be it observed, while the local committee had a very free hand owing to a £4,000 Government grant. The fourth Congress was at London, in 1911, when the necessary special funds were raised exclusively by private subscription. The London Congress Committee, in deciding what musical entertainment should be given, considered first the fact that the patriotic motive was the only one likely to take money out of private pockets, and secondly the three precedents just mentioned. As a result, the music offered to the visitors was the music of the country in which the Congress took place.

There is a very great deal to be said for the policy of each country exhibiting on these occasions in the way of musical entertainment the best that it can itself do; not as a boast, but as a duty. There is nothing 'retaliatory' in that; one might as well call it retaliation when each of the pilgrims from the Tabard Inn took his turn and capped his neighbour's tale. Nor can I see any petty or insular defect in adopting an almost unique opportunity for showing to foreign visitors (in four performances out of eight) the music which was undoubtedly in its European relations the Golden Age of English music, and which they might otherwise pass a lifetime without hearing. Every first-class miscellaneous concert is really international; the opportunities for performances specialised to a particular country, come only at rare intervals. Whatever the arguments, *pro and con*, the policy here in question has been that practically arrived at, not by the British Section, but by the Society at large during its thirteen-year history.—Yours obediently,

CHARLES MACLEAN,

General Secretary, Internationale Musikgesellschaft.

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TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—May I, a subscriber to the *Musical Times* for upwards of fifteen years, draw attention to the fact that the strong points contained both in Dr. Froggatt's and Lieutenant-Colonel Dixon's contentions respecting the Pedal organ are embodied in a syncretism evolved by myself in 1910 for the reconstruction of the organ in the church of St. Matthias, Richmond Hill. The results were made known to the public ear—the final arbiter—in November of last year.

That which is natural ascends. The ear instinctively reckons upwards and demands a prominent foundation. If a bass temporarily rises above an inner part and does not stand out prominently, the ear is disappointed. The fact that the inner part does not descend below the double bass does little to lessen this disappointing effect. A certain proportion of independent basses of good scale are, then, essential, and further a Pedal organ which lacks the 'point-giving' 8-foot wood open ('octave')—whether such be independent or a self-contained extension of an independent 16-foot wood open, does not matter—always 'just misses it.'

For the benefit of those of your readers who are interested, I append a list of the drawknobs of this particular Pedal organ and a few notes showing how each is derived. Any device which tends to reduce the number of comparatively idle pipes in organs without lessening efficiency is obviously worth full consideration:

PEDAL ORGAN.

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|--------------------|----|-----|--|
| 1. Open, metal | 16 | 12 | pipes continuation of small open 8-ft. |
| 2. Open, metal | 16 | 32 | independent (CCC, 1½-in. diameter). |
| 3. Open, wood | 16 | 32 | independent. |
| 4. Stopped, wood | 16 | 12 | continuation of manual bourdon, 8-ft. |
| 5. Stopped, wood | 16 | 0 | duplicate of double in Swell-box 4. |
| 6. Stopped quint | 10 | 10½ | from No. 4. |
| 7. Octave, wood | 8 | 12 | Extension of No. 3. |
| 8. Stopped, wood | 8 | 0 | From No. 5. |
| 9. Reed | 16 | 0 | duplicate of reed in Swell-box 4. |
| 10. Reed (imitat.) | 16 | 0 | " " " " " " |
| 11. Reed (imitat.) | 16 | 12 | continuation of reed in " " 1. |
| 12. Reed, wood | | | |
| (heavy wind) | 16 | 12 | continuation of manual reed, 8-ft. |
| 13. Reed, wood | 8 | 0 | from No. 12. |

Space did not permit continuing any of the enclosed flow-work into the 16-foot octave.

I am, Sir, your obedient servant,

K. G. BURNS.

Obituary.

We regret to have to record the following deaths:

MR. JAMES HAMILTON CLARKE, on July 9, at Binstead. He was born at Birmingham on January 25, 1840. He did not adopt the musical profession until he was of age. In 1866 he was appointed organist at Queen's College, Oxford, and in 1867 took the Mus. Bac. degree. He then became organist of Kensington Parish Church, and in 1872 he succeeded Sullivan at St. Peter's, South Kensington. After that he became closely associated with music for the Theatre. In Lyceum productions, during Irving's early days he composed incidental music to many plays. In 1889 he visited Australia, and in 1893 he was conductor to the Carl Rosa Opera Company. Later he suffered various vicissitudes which greatly impaired his health and unfortunately affected his mind, and he was compelled to retire from public life. The deceased was a man of varied talents. He had exceptional facility in composition, and his music had a flow of pleasant naturalness. His experiences in a theatre orchestra—that excellent school for a musician who wants to learn how to make the most of limited resources—brought out his exceptional talent in scoring. His manuscript was a model of beautiful penmanship, and his scoring sounded as clear as it looked. Some of his organ-pieces and his music for the Church had—and no doubt will still have—considerable vogue.

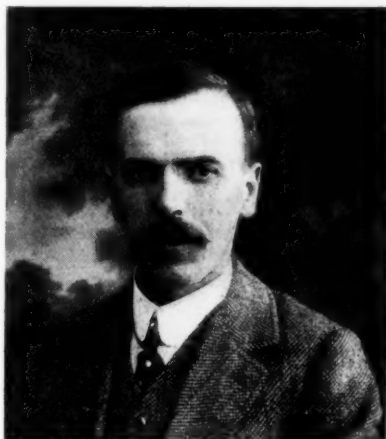
MR. WILLIAM JAMES BARTON, a noted pianist and teacher of the pianoforte. He was the first to pass the Associateship examination at the Guildhall School of Music, where he was a professor at the time of his death. For some years he was on the pianoforte-teaching staff of the Royal College of Music.

THE BELFAST PHILHARMONIC SOCIETY.

APPOINTMENT OF MR. GODFREY BROWN AS CONDUCTOR.

This excellent Society, the most important of its kind in Ireland, lately suffered loss in the retirement of Dr. Koeller, who had very ably filled the office of conductor for twenty-five years. The record of the Society is an honourable one. In the programme-book of the concert given on March 22, when the first Act of 'Parsifal' was performed, we observe an imposing list of the works given by the Society since 1874. Nearly every composer of extended choral works is represented. In passing, we mention the pleasure deferred that is awaiting the choralists and the audience in the works of Bach. Such a powerful missionary Society will no doubt soon tackle the B minor Mass and the 'St. Matthew' Passion music. The Society consists of 350 men and an orchestra of sixty players; it therefore has ample resources.

After investigating the claims of about eighty applicants for the vacant conductorship, the committee recently decided to elect Mr. Godfrey Brown, of Penrith. He is a son of



MR. GODFREY BROWN.

(Photo. by Fearnsides, Penrith.)

Dr. Brown, of Barrow-in-Furness, a highly-esteemed professor of music in that town. Mr. Godfrey Brown, after receiving his early training from his father, studied violin, pianoforte, organ-playing, &c., for four years at the Royal College of Music, where he gained much experience of orchestral matters. When he left college he became organist of the parish church, Grange-over-Sands, and in 1906 he was appointed choirmaster and organist in the parish church at Penrith. In this small town he revived the old musical Society and transformed it into an important musical institution. So much progress was made under his competent care that a year or two ago it was found possible to venture upon a two days' Festival, and now an even greater scheme is projected for November 20 and 21 of this year, when Sir Henry Wood and his Orchestra are to appear. We trust and believe that in his new sphere Mr. Brown will be equally successful. There is no doubt that the Belfast committee have made a wise choice.

The annual Festival of the Tonic Sol-fa Association was held at the Crystal Palace on June 6. A juvenile choir of 5,000, under the direction of Mr. Alfred Sears, and an adult choir of 2,000, under Dr. J. E. Borland, gave concerts. Mr. Rutland Boughton's choral ballad, 'A song of liberty,' was given its first performance by the latter. The results of the choral competition are given in the *School Music Review* for August.

THE HANDEL FESTIVAL, CRYSTAL PALACE.

JUNE 22, 25, 27, 29.

The great triennial Handel Festival, held as stated above, once again proved that the immortal composer still maintains his extraordinary hold on the British public. Perhaps it would be safe to assert that he is still the most popular composer in the world. If he is not, who is? We need not recapitulate the history of the Festival; it is practically common knowledge. The series of which the present Festival forms a part was begun in 1857, when the choir consisted of about 2,000 voices and its band of 396 performers. This year's resources consisted of 2,700 Londoners and a much-valued contingent of specially-selected choristers from Yorkshire centres trained by Dr. Coward. The band was composed of five hundred players, the nucleus or solo band being the full London Symphony Orchestra. The vocal soloists were Madame Donalda, Miss Esta D'Argo, Miss Perceval Allen, Madame Clara Butt, Mr. Ben Davies, Mr. Charles Saunders, Mr. Kennerley Rumford, Mr. Herbert Brown, Mr. Robert Radford. Mr. W. H. Reed was the principal violinist. Mr. Walter W. Hedgcock was the Festival organist, but besides he was a skilful musical director who did much behind the scenes to make the event successful. The solo trumpeter was Mr. John Solomon. Sir Frederic Cowen conducted.

We can do little more than record the fact that the Festival took place, and that artistically and financially it was a highly satisfactory success. The public rehearsal that was held on June 22, at once proved that the choir was splendidly equipped and that Sir Frederic Cowen was a masterful conductor. The music performed during the four days of the Festival was 'Israel in Egypt' (which was preceded by the overture 'Giustino'), 'The Messiah,' a selection from 'Samson' (Nos. 1, 3, 13, 14, 16, 20, 21, 31, 35, 57, 67, 78, 79, 87, 88, 95, 96, of Novello's copy, edited by Prouit) and the following miscellaneous selection:

MISCELLANEOUS SELECTION.

Orchestra ..	Concerto Grosso for Strings (No. 1) ..	..	..
Chorus ..	'Wretched lovers' ..	..	.. ('Acis and Galatea')
Recitative and Air ..	'Rasseren, O Madre,' 'Rendi l sereno al ciglio' ..	..	.. ('Sosarme')
Air ..	'Lusinghe più care' ..	..	.. ('Alessandro')
Recitative and Air ..	'Lo, here my love,' 'Love in her eyes' ..	..	.. ('Acis and Galatea')
Chorus ..	'Ye tutel gods' ..	..	.. ('Belshazzar')
Air ..	'Vinto è l'amor' ..	..	.. ('Ottone')
Orchestra ..	'Dance of Sailors' ..	..	.. ('Rodrigo')
Recitative and Air ..	'Tyrannic love,' 'Ye verdant hills' ..	..	.. ('Susanna')
Solo and Chorus ..	'As from the power' ..	..	.. ('St. Cecilia's Day')

PERFORMED AT THE GENERAL REHEARSAL, JUNE 22.

Recitative and Air ..	'O worse than death,' 'Angels, ever bright and fair' ..	..	.. ('Theodora')
Recitative and Air ..	'Deeper and deeper still,' 'Waft her, Angels' ..	..	.. ('Jephtha')
Recitative and Air ..	'Frondi Tenere,' 'Ombra mai fu' ..	..	.. ('Serse')
Air ..	'Del Minacciar del vento' ..	..	.. ('Ottone')
Orchestra ..	'Overture' ..	..	.. ('Giustino')
Air ..	'Si tra i ceppi' ..	..	.. ('Berenice')
Air ..	'O had I Jubal's lyre' ..	..	.. ('Joshua')
Air ..	'Where'er you walk' ..	..	.. ('Semele')
Recitative and Air ..	'I feel the Deity within,' 'Arm, arm, ye brave' ..	..	.. ('Judas')

The oratorio 'Israel in Egypt,' which was performed on June 25, was attended by an audience of about 10,000 persons. No one present is likely to forget the thrilling dynamic and rhythmic effects of the great double choruses, more especially the Hailstone Chorus, and the penetrating and awe-inspiring expression of the Plague Choruses. The certainty and resiliency of the execution of the enormous choir was a striking tribute to the great advance in technique made during recent years by the amateur choralist.

On June 27 'Samson' excerpts and the miscellaneous selection described above were given. Some of the 'Samson' choruses did not seem important enough for the resources, but the choruses 'Then round about the starry throne' (encored) and 'Fixed in His everlasting seat' made

their customary effect. In the second part the performance of 'Wretched lovers' was extraordinarily fine, and to our mind one of the most memorable achievements of the whole Festival. The clarity of the themes and the expansion of the climaxes were wonderful.

Madame Clara Butt sang the airs from 'Sosarme' (which one would be inclined to say that Handel had cribbed from Mozart, were it not that chronological facts are inconvenient for this theory) and 'Alessandro' as well as we have ever heard this artist sing. Her voice, of course, is the ideal one for the great arena of the Crystal Palace. Madame Donalda sang 'Vinto e l'Amor' and the solo in the 'St. Cecilia's Day' item with much acceptability; and Mr. Ben Davies 'brought down the house' very figuratively speaking with his solos. But no singer surpassed Mr. Robert Radford. The splendid sonority of his voice and purity of his vocalisation in 'Honour and arms' and 'Ye verdant hills' told throughout the vast auditorium. All his numerous admirers, who have deeply sympathised with him in his recent illness, will now hope that he is permanently restored to health.

The Concerto for strings and the lively 'Sailors' dance' were agreeable instrumental items. Altogether, it may be said that this miscellaneous selection exhibited the marvellous versatility of the composer.

On the 'Messiah' day (June 29) practically every seat was sold, the audience numbering nearly 19,000. It would seem, therefore, that the glory of this immortal work is still undimmed by time.

The performance all round was an impressive one. The soloists were Miss Perceval Allen, Madame Clara Butt, Mr. Ben Davies and Mr. Robert Radford. 'For unto us a Child is born' was sensationally performed. Whether the reading adopted—the *ff* beginning—was intended by Handel is doubtful. But in any case it is not an innovation as was stated in one or two newspaper quarters. We recall the attack on Costa, made by Victor Schoelcher in his 'Life' of Handel, in the course of which he says: 'For some time past the orchestral conductors have manifested a great passion for contrasts between *pianissimo* and *fortissimo*. That in "Unto us a Child is born" (which is attributed to Mr. Costa) doubtless arises from that deviation from good taste. . . .

The general manager, Mr. G. O. Starr, and the officials under him, were all that could be desired, and they greatly ministered to the comfort and convenience of the public and the Press.

SOCIETY OF WOMEN MUSICIANS.

One of the most important, as well as one of the most successful, functions of this Society's first year was the Composers' Conference held on July 5 and 6 at the Society's headquarters, 92, Victoria Street, S.W. The primary object of the founders of the Society being the encouragement of serious composition among women, the enthusiasm shown over this Conference was exceedingly gratifying. A large audience of members, associates, and guests assembled for each paper, and contributed to the animated discussions which followed. The chair was taken by a member of the Council, Miss Grinly, Mus. Doc.

At the first meeting, on Friday evening, July 5, three papers by members of the Society were read. The first was entitled 'The pianoforte as Friend or Foe in composition,' by the hon. secretary, Miss Katharine Eggag, who said that, roughly speaking, the pianoforte was the composer's friend when it enabled him to grasp things outside its own scope, and his foe when it limited him to its own peculiarities. She then proceeded to trace the various ways in which the pianoforte's friendliness is shown, *e.g.*, in enabling the composer to understand what other composers have written, to test his own writing, to experiment with chord combinations, and so on. Pointing out the danger which lurked in the very comprehensiveness of the pianoforte, she went on to suggest how it might prove positively inimical to the development of the composer on account of, first, its tempered scale; secondly, its limited tone-quality; thirdly, its technical resources; fourthly, its over-use as a prop tending to atrophy the inward hearing; and fifthly, habitual study of four-part harmony at the keyboard resulting in a kind of musical paralysis. With regard to writing for the instrument itself, Miss Eggag said it was supremely important to treat the

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Miss Mabel Saumarez Smith next addressed the audience on the subject of 'Part-writing for Women's Voices,' and drew attention to the very common error of keeping the alto part too low in the endeavour to get effects which could properly only be obtained by a mixed choir. She made a special plea for intelligent and elocutionary setting of words, and for ease in the allotment of vowel sounds, giving interesting examples from her own experience. She also urged composers to write contrapuntally.

The third paper was a valuable contribution towards solving 'The problem of combining violin and pianoforte,' by the vice-president, Miss Marion Scott. The problem, she said, was dual: on the one side difficulties arose from the fact that the combination of these two instruments had a merciless clarity of tone which showed up any defect in inspiration; on the other hand, difficulties were brought about by the innate difference in character between the instruments. After briefly sketching the development of both violin and pianoforte, Miss Scott said that if we considered the fundamental elements of music—melody, harmony, and rhythm—we found that in melody the violin was easily first, in harmony the pianoforte was pre-eminent, in rhythm both instruments met on equal terms. It was helpful to remember this, especially in sonata writing, where it was well to have at least one subject which could be used equally freely by violin or pianoforte. She emphasised the fact that while the violin played in the pure scale, the pianoforte was tuned in the tempered scale, and therefore the pianoforte should never play the same successive notes in *unison* with the violin. After speaking of the ways in which the violin could be treated as a solo instrument, she proceeded to give some hints as to its treatment when used to accompany the pianoforte. In contrapuntal writing, she said that quick movements were more effective than slow ones, because the points of imitation were more readily recognised when they flashed out in rapid repartee; also in quick passages, particularly in staccato ones, the violin resigned some of its characteristic sustaining power. Miss Scott then dealt with such special effects as double-stopping and pizzicato, pointing out that while octaves on the pianoforte were delightful—the only intervals which were really in tune—on the violin octaves were very hard to get in perfect tune, and they did not in the least correspond with pianoforte octaves. Pizzicato was mainly an effect for the string quartet or orchestra, though it could produce beautiful results in violin and pianoforte compositions when its peculiar conditions were realised and turned to advantage, as in Schumann's Sonata in D minor. In conclusion Miss Scott touched briefly upon future possibilities. A number of illustrations were given during the course of the lecture, taken from the works of J. S. Bach, Mozart, Beethoven, Schumann, and Brahms. They were played by the lecturer, very kindly assisted by Madame Lily Henkel.

Among those who took part in the discussions were Dr. Thomas Dunhill, Miss Kathleen Bruckshaw, Miss Katherine Everett, and Mrs. G. L. Voynich.

On Saturday afternoon, July 6, the chair was taken by the president, Madame Liza Lehmann, and the first address was by Dr. R. Vaughan Williams, whose subject was 'What should be the aims of our Younger Composers?' Having started by saying that all that was really possible or profitable to say about music was summed up in Turner's rejoinder to a two hours' discourse from Ruskin upon Art—'Yes—painting's a rum go, isn't it?'—Dr. Vaughan Williams proceeded to give his hearers an interesting discourse on the past, present, and particularly the future of English music.

After an adjournment for tea, the audience assembled once more to hear Dr. R. R. Terry, of Westminster Cathedral, who spoke on 'The Modes and Gregorian Rhythm.' He begged his hearers not to be dismayed at the 'hopeless mystery' of what was really quite simple—and proceeded to give a detailed and illuminating explanation of the preliminary intricacies of terms, notation, and so forth. He then illustrated the various points at the pianoforte, the audience following with music-books. The latter part of the lecture dealt with the correct accompaniment of Plainchant, which Dr. Terry illustrated with examples both of what to do and what to avoid.

MR. J. ALAN TAFFS.

THE NEW MENDELSSOHN SCHOLAR.

The most valuable musical award offered in the United Kingdom is the Mendelssohn scholarship, which has just been won by Mr. J. Alan Taffs, a student at the Royal College of Music. The scholarship, which was inaugurated in 1856 in memory of Mendelssohn, has been held by the following musicians: Arthur Sullivan (1856); C. Swinnerton Heap (1865); William Shakespeare (1871); Frederick



(From a photograph by the Grafton Studios, Cheapside.)

Corder (1875); Maude Valerie White (1879); Eugen d'Albert (1881); Marie Wurm (1884); S. P. Waddington (1889); Christopher Wilson (1895); Percy H. Miles (1899); George Dyson (1904); Eric W. Gritton.

Mr. J. Alan Taffs was born in London in 1892, and was educated at the Stationers' Company's School, where he gained the 'Thomas Brown' scholarship of £80 in 1906. His first lessons in music were given him at a very early age by his father. In due course he was entered as a student at the Royal College of Music, where he gained many distinctions. He won an open scholarship for pianoforte in 1909, and has been awarded the 'Dannreuther Memorial' prize for concerto playing and the 'Arthur Sullivan' prize for composition; he also won the 'Challen' gold and the 'Hopkinson' silver medals, and the pianoforte offered by Messrs. Brinsmead & Sons. Also, outside the College, he secured one of the Obermeier pianofortes in the open competitions instituted some time back by that firm. His pianoforte and violin Sonata was performed last year at one of the College concerts. He is at present studying composition under Sir Charles Stanford, and pianoforte under Mr. Franklin Taylor. His course in working out the scholarship has not yet been settled.

On July 16 a special service was held in Westminster Abbey as part of the celebration of the 250th anniversary of the Royal Society. A feature of the musical portion of the service was the production of Sir Edward Elgar's new anthem, 'Great is the Lord' (Psalm xlviii.), written for chorus, bass solo, and organ. This is a work of considerable importance, written in the composer's broadest style. For the present we simply record the performance on this occasion, and we propose to review the work fully in our next issue. The service was under the direction of Sir Frederick Bridge, and Mr. E. S. Roper accompanied on the organ. Mr. Bertram Mills sang the bass solo.

MUSIC FOR THE HOLIDAY SEASON.

At least three north-country holiday resorts make very ample provision during August and September for music-loving visitors—Blackpool, Llandudno, and Harrogate.

At Blackpool, Mr. Simon Speelman conducts the series of North Pier concerts for the thirtieth season. The instrumental soloists include Miss Lena Kontorovich, Miss Jessie Morris, and numerous members of his very efficient orchestra (mostly Hallé members); very often the conductor plays viola solos with orchestral accompaniment. The vocalists engaged are Miss Doris Carter, Miss Lucy Nuttall, Miss Caroline Hatchard, Miss Phyllis Lett, Miss Ruby Helder, Madame Conly, Madame Laura Evans-Williams, Miss Effie Thomas, Mr. Hamilton Harris, Mr. Robert Radford, Mr. Joseph Cheetham, Mr. Charles Tree, and Mr. Maurice D'Oisly. Mr. Landon Ronald conducts eight symphony concerts on Sunday evenings in the Winter Gardens Pavilion. Here come Miss Stella Carol, Miss Marie Hall, Miss Alice Verlet, Madame Donalda, Miss Leonora Sparkes, Miss Irene Scharrer, Mr. Fraser Gange, Mr. Morgan Kingston, M. Szegit; and, for the week beginning September 16, Madame Pavlova and her troupe of Russian dancers. In the Tower Pavilion similar lavish provision is also made, Mr. J. W. Gagg being the conductor.

Mr. Arthur Payne, at Llandudno, often constructs his programmes in accordance with the requests of his visitors. Thursday is 'classical' night, Saturday brings special soloists; many of the soloists enumerated above sing also at Llandudno, and to these may be added Miss Evangeline Florence, Miss Alice Wilna, and Mr. Frank Mullings.

At the Harrogate Kursaal, where Mr. Julian Clifford is conductor, the band is augmented once a week to forty-five players for the 'symphony' concerts on Wednesday afternoons, which run from Easter to the end of September. During August, special visits will be paid by Mr. Arthur Herve, Sir Alexander Mackenzie, and Sir Edward Elgar, each conducting one or more of his own compositions. The ordinary Kursaal concerts would attain greater distinction if the management could see its way to eliminate from the programmes the items contributed by very renowned pierrot troupes or variety-theatre artists. Orchestral music alone is surely quite capable of entertaining Harrogate's visitors.

NEXT SEASON AT THE SCALA, MILAN.

The Scala, Milan, opens its doors, contrary to its custom, exactly two months earlier than usual, so instead of the season being inaugurated on December 26, the same date in October will see the beginning of the campaign in Italy's leading opera house. Information as to its plans may be interesting to some readers. As in most cases of the kind there has been much talk as to operas to be given and singers to be heard, in both cases without the faintest chance of either being brought forward. Of some absolute facts I am however in a position to give definite particulars. The opera decided on for the opening of the season is Verdi's 'Don Carlos,' followed by 'l'Habanera,' by Raoul Laparra, 'Lohengrin' (not heard at the Scala since 1900), 'Salome' (Strauss), 'La Fanciulla del West' (for the first time here), 'L' Amore dei tre re' (a new work by a new composer, Montemezzi), 'Carmen,' 'Le Donne Curiosi,' by Wolff-Ferrari, and probably Weber's 'Oberon.' So far these are the works that, unless some unforeseen circumstance occurs, will be presented during the season, which will continue till April 20. 'Don Carlos,' not heard at the Scala since 1897, will have for principal interpreters Mesdames Russ and Maglino, Messrs. de Muro, Galeffi, and de Angelis. For 'l'Habanera' the Belgian baritone, M. Bourbon, has been expressly engaged. In 'Lohengrin' the soprano, Signorina Villani, will sing Elsa; a young tenor, Signor Ettore Cesa Bianchi, will appear as the Knight of the Holy Grail; and the baritone, M. Bourbon, and the bass, M. de Angelis, will likewise figure in the cast. Signorina Maria Labia will be the Salome in Strauss's opera. She, though Italian, has followed her career in Germany, never, I have been told, having sung in her native land. Special interest will attach to a new Carmen in the person of a Peruvian singer, Mlle. Margherita Dalvarez, who has studied in Brussels, in which Capital she held the post of Court singer.

Singing also in New York, and other parts of America, she appeared more recently at the Royal Opera House, Vienna. Those who will be associated with her in Bizet's masterpiece are Signorina Villani (Micaela), Messrs. de Muro (Josc), and Montesanto (Escamillo). Villani, de Muro, and de Angelis will create the parts in 'L' Amore dei tre re,' while Madame Poli-Randaccio, who recently sang the same part in Paris, will be the Minnie in 'La Fanciulla del West,' and Signor Martinelli, who has been so brilliant a success at Covent Garden, will be the Johnson, Signor Galeffi sustaining the baritone part. The above is all that is definitely known so far of the season's plans, to which may be added a ballet by the Hungarian composer, Ivan Hltvos, entitled 'Tiana.'

CLAUDE TREVOR.

SCHOOL OF FOLK-SONG AND DANCE, STRATFORD-ON-AVON.

In our last issue we referred to the Summer School of Folk-song and Dance to be held from August 3 to 31 at Stratford-on-Avon, in connection with the Shakespeare Summer Season. Mr. Cecil Sharp is again the director. We quote the following from the syllabus:

'The purpose of this School is to give to teachers and students a knowledge of, and insight into the character of, English folk-dancing and singing, that will enable them to introduce these subjects into their schools on sound artistic and educational lines. With this end in view, the teaching is entrusted to those only who have been specially trained in the art of class-teaching, and possess a thorough and intimate knowledge of the way in which folk-songs and dances are performed by the best traditional exponents.

'The course includes lectures upon folk-lore, theory, and history of English folk-song and dance and its educational significance, while classes are held every day at which folk-songs, children's singing-games, Morris, country- and sword-dances will be taught, and the students invited to enter into an informal discussion upon any points of difficulty upon which they may desire help or enlightenment.

'In this way it is hoped that the School will stand for something more than a mere series of technical lessons; so that the students, after a week's course, may return to their homes not only with some practical knowledge of the subjects studied, but with a full realisation and appreciation of the meaning and purpose of including those subjects in the school curriculum.'

Information as to fees and boarding arrangements is obtainable from Miss Rainbow, Box Office, Stratford-on-Avon.

ROYAL MILITARY SCHOOL OF MUSIC.

At an invitation concert given by the Kneller Hall students on July 11, to meet the Master and Court of the Musicians' Company, the following programme was performed by the band of upwards of 150 players:

PROGRAMME.			
Quick March	'Kenilworth' ..	Student W. Gumbley.	
Overture	'The Naiads' ..	Sterndale Bennett.	
Three Bavarian dances		Elgar.	
(1) Allegretto giocoso. (2) Moderato. (3) Allegro vivace.			
Two songs	(a) 'The first spring day' ..	Mackenzie.	
	(b) 'Lift my spirit up to Thee' ..	Fletcher.	
March	'Spirit of pugnacity' ..	Sullivan.	
Selection (No. 2) from the works of Brahms.			
Overture	'The sapphire necklace' ..	Edward German.	
Gipsy suite	(a) Valse mélancolique. (b) Allegro di Bravura.		
	(c) Menuetto. (d) Tarantella.		
{ (a) Flower dance from 'Colomba'		Mackenzie.	
{ (b) Courante from 'Ravenswood'		Strauss.	
Excerpts from 'Der Rosenkavalier'		German.	
Valse gracieuse			
	God save the King.		

The skill and remarkable precision of the playing called forth many tributes of admiration from the audience. Sir Alexander Mackenzie and Mr. Edward German addressed some words of thanks and encouragement to the students.

On the occasion of Chigwell School speech-day an excellent concert was given under the direction of Mr. Henry Riding, the music-master. Part-songs by Sullivan, John E. West, Maunders, G. M. Palmer, and others were sung.

When all the world is young.

August 1, 1912

PART-SONG FOR S.A.T.B.

Words by CHARLES KINGSLEY.

Composed by JOHN POINTER, Op. 9, No. 2.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro.
mf

SOPRANO.
When all the world is young, lad, And all the trees are

ALTO.
When all the world is young, lad, And all the trees are

TENOR.
When all the world is young, lad, And all the trees are

BASS.
When all the world is young, lad, And all the trees are

Allegro.
mf
(For practice only.)

green ; . . And ev - 'ry goose a swan, lad, And ev - 'ry lass, ev - 'ry

green ; . . And ev - 'ry goose a swan, lad, And ev - 'ry lass a

green ; . . And ev - 'ry goose a swan, lad, And ev - 'ry lass a

green ; . . And ev - 'ry goose a swan, lad, And ev - 'ry lass a

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cres. *f*

lass . . a queen, and ev - 'ry . . lass . . a queen ; . . Then

cres. *f*

queen, and ev - 'ry . . lass a queen ; . . Then

cres. *f*

queen, and ev - 'ry . . lass a queen ; . . Then

cres. *f*

queen, . . . and ev - 'ry . . lass . . a queen ; . . Then

cres. *f*

hey for boot and horse, lad, And round the world a -

hey for boot and horse, . . for boot and horse, And round the world a -

hey, . . . then hey for boot and horse, And round . . . the

hey for boot and horse, . . lad, And round the world . .

mf cres. *f*

way ; Young blood must have its . . course, lad, And

mf cres. *f*

way ; . . Young blood must have . . its course, . . And

mf cres. *f*

world a - way ; Young blood . . must have . . its course, . . And ev -

mf cres. *f*

. . . a - way ; Young blood must have its course, lad, And ev - 'ry

WHEN ALL THE WORLD IS YOUNG.

August 1, 1912.

f ev - 'ry dog his day, and *rit.* ev - 'ry dog his day. . .
 ev - 'ry dog his day, . . . and *rit.* ev - 'ry dog his day. . .
 ev - 'ry dog his day, . . . and *rit.* ev - 'ry dog his day. . .
 dog, . . . ev - 'ry dog his day, and *rit.* ev - 'ry dog his day. . .

a tempo. sotto voce.
p When all the world is old, lad, And all the trees are
a tempo. sotto voce.
p When all the world is old, lad, And all the trees are
a tempo. sotto voce.
p When all the world is old, lad, And all the trees are
a tempo. sotto voce.
p When all the world is old, lad, And all the trees are
p a tempo.

brown ; . . And all the sport is stale, lad, And all the wheels run
 brown ; . . And all the sport is stale, lad, And all the wheels run
 brown ; . . And all the sport is stale, lad, And all the wheels run
 brown ; . . And all the sport is stale, lad, And all the wheels, the

down, and all the wheels run down; . . . Creep

down, . . and all . . the wheels run down; . . . Creep

down, . and all the wheels run down; . . . Creep

wheels run down, and all the wheels run down; Creep home, creep

sempre p

home, and take your place there, The spent and maimed a .

home, creep home, and take . . . your place there, The spent and maimed a .

home, . . . creep home, and take your place, The spent

home, and take your place . . . there, The spent and maimed a .

mp *cres.* *f* *dim.*

- mong: God grant you find one face there, You

mp *cres.* *f* *dim.*

- mong: God grant you.. find one face . . there, You

mp *cres.* *f* *dim.*

. . . a - mong: God grant you find.. one face, one

mp *cres.* *f* *dim.*

- mong: God grant you find one.. face, . . one

mp *cres.* *f* *dim.*

p

rall.

loved when all.. was young, you loved when all was young. . .

rall.

loved when all was young, you loved when all was young. . .

rall.

face You loved when all was young, when all was young. . .

rall.

face You loved when all was young, when all was young. . .

rall.

ROYAL OPERA, COVENT GARDEN.

'CONCHITA.'

There is a good deal that is suggestive of the coster wooing in the 'plot' of the latest new opera produced by the Royal Opera Syndicate at Covent Garden. It is styled 'Conchita,' but in spite of its Spanish colouring the theme is identical in spirit with that of the wooers of the lower classes in England, who regard violence as a proof of affection. This makes the second 'new' opera that has as its basis some theme dealing with the lowest phase of humanity. What must in politeness be termed the leading 'idea' of 'Conchita' has been taken from the novel 'La Femme et le Pantin,' by Pierre Louÿs, whose story, however, is a very different thing from the highly-imaginative plot evolved by the Italian librettists, MM. Vaucaille and Zangarini. They in their unwisdom present a psychological problem to be solved on the stage. They show Conchita, a cigar-maker, wooed by Mateo, who seems to be a prosperous individual. The conventionalities are observed. Conchita introduces her lover to her mother. The lover gives the mother some money; the daughter finds it out, and will have nothing to do with her too kindly lover. She goes off, and, like the child who threatened to go out and catch the measles to spite his parents, earns her living by dancing in a café. Advance report said this dance was something very wonderful. It is not. However, Mateo finds her at the café, and induces her to go away and take up her abode in one of his residences. But when he gets there he finds the door barred against him, and Conchita all smiles for somebody else. In time she makes her way to her kind but broken-hearted lover, who receives her in the way she possibly expected all along, and knocks her about to an extent that would have resulted in a heavy police-court fine in England. Conchita is satisfied, and the curtain falls upon billing and cooing.

The composer has set himself a hard task to illustrate such a psychological situation. He has done it well in a way, for his score is one of the most thoughtful and original that has come from Italy. The design is that of Charpentier, and is seen in the representation of things invisible, mysterious voices of the night, and sights and sounds that are in the air. The execution is in the free-speaking style of Richard Strauss. The whole is welded together with skill, not to say genius, all the more remarkable since the composer has not yet reached his third decade. But, like Debussy, he has forgotten that the interest in opera must be on the stage and not in the orchestra. Great as that is, especially in the symphonic interludes, it cannot sustain interest without there is action on the stage. Failing that, the thing becomes an illustrated symphonic-poem. This, clever and wonderful though it be, is not opera. Signor Zandonai must try again, and develop the sense of the theatre which he, as an Italian, ought to possess. Moreover, he must write more gratefully for the voices. These were used as orchestral instruments, and in the case of the tenor, Signor Schiavazzi, who took the part of the lover, it was a remarkably disagreeable instrument. Signorina Tarquini had more pleasant quality and acted well. The mounting was magnificent. It is to be hoped that the Syndicate received their reward for their unusual enterprise in producing a work in London within a year of its initial hearing on the Continent; but the only question that remains is whether it was worth while.

For the rest of the season, which closed at the end of July, there have been repetitions and extracts from the repertoire. It is only necessary to record the revival of Puccini's 'Girl of the Golden West,' which has very soon found its level; the farewell of Madame Tetrassini a fortnight before the end of the season; and the success of M. Paul Franz and Signor Cellini and of Madame Donalda—the last two appearing in 'I Pagliacci' with good results. In the same opera M. Seveilhac sang. He was known to Covent Garden for many years as a baritone, but has added a top story to his voice, which enables him to assume tenor parts. The Russian Ballet—a certain draw at all times—has added 'Narcisse,' with music by M. Tcherepnine, a very charming and artistic illustration of the legend.

Dr. Thomas Keighley has been appointed conductor of the Stockport Vocal Union.

ROYAL COLLEGE OF MUSIC.

The twenty-ninth annual general meeting of the Corporation was held on July 9. In the absence of the President, H.R.H. Prince Christian, the chair was taken by the Earl of Plymouth.

The report of the Council, which was read by Mr. Charles Morley, the hon. secretary, stated that the number of pupils at the beginning of the College year, May, 1911, was 401. At the close of the year the total was 425, while the number of pupils whose names were on the register in the course of the year was 521. Fifteen free open scholarships became available for distribution in March last, and preliminary examinations were held at sixty centres throughout the United Kingdom. The total number of candidates was 430, of whom 139 attended the final competition at the College.

The following awards were presented by the chairman: The Challen Gold Medal for piano-forte-playing, Douglas G. A. Fox; the John Hopkinson medals for piano-forte-playing, gold Miss Jennie Wilson, silver Miss Bertha Nottingham. The gold medal given by Rajah Sir Surendro Mohun Tagore, in commemoration of the marriage of The King and Queen, for the most generally deserving pupil of the year, was won by Miss Emmie Gregory.

ROYAL ACADEMY OF MUSIC.

The annual prize-giving took place at Queen's Hall on July 19, when Mrs. Threlfall distributed the awards. The Principal, Sir Alexander Mackenzie, delivered an address, in which he described the foregoing academic year as probably the most important and certainly the most strenuous and busy in the history of the Academy. After referring to the recent opening ceremony of the new building, and to the loss the Academy had sustained by the death of Mr. Alberto Randegger and Mr. Henry Rose, Sir Alexander pointed out that a special course for teachers, with an elaborately-devised series of lecture-lessons given by eminent experts, had been initiated and was then in full operation. It could not be said, he continued, that at the present moment the education of children was being neglected. The elaborate plans now laid in many places to perfect the system of their training sometimes filled him with apprehension, not so much for the children as for the teachers of the future, who would seem to be expected to develop into something little short of a separate species of supermen and superwomen. So much was being done for the young that the greatly augmented demands made upon the teacher, and what ought to be an equivalent remuneration, were being lost to view. Sir Alexander then referred to the prosperity of the Academy. He mentioned the new prize of ten guineas presented by Mr. Edward T. Nicholls for lady pianists, to be competed for at the next annual examination, and the similar sum for violoncellists presented by Mrs. Huth.

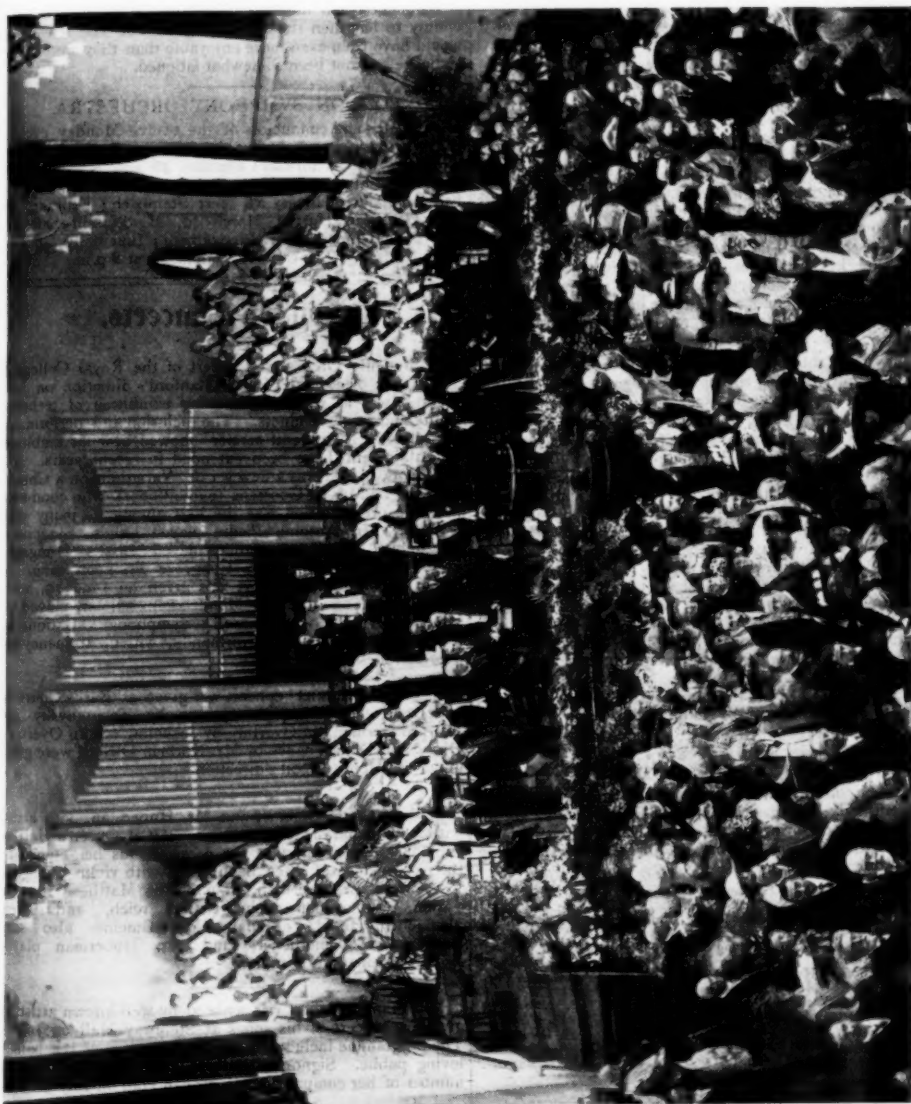
The proceedings were opened with a short chamber concert given by students.

The prizes were distributed as follows: The Charles Rube prize (ensemble playing) to Edgar Hawke, Frank Howard, Willie Davies, and Ambrose Gauntlett; the Julia Leney prize (harp) to Hilda S. Colton; the Parepa-Rosa prize (sopranos) to Phebe Cooke; the Mario prize (baritones) to Albert Brown; the Westlake Memorial prize (piano-forte) to Adela Hamaton, Francis Klein being highly commended.

The following scholarships and exhibitions will be open for competition about the middle of September: The Campbell Clarke Scholarship for a lady vocalist; the Stainer Exhibition of £20 for organ-playing, open to students entering the Academy; four Ada Lewis Scholarships for singing, piano-forte, organ, viola, and violoncello, not open to students of the Royal Academy of Music or the Royal College of Music; the Baume (Manx) Scholarship, for promise in any branch of music, open to candidates of Manx ancestry or residence. Particulars may be obtained from the Secretary, Royal Academy of Music, Marylebone Road.

The annual dinner of the Royal Academy of Music Club took place at the Criterion Restaurant on July 20, when Dr. W. H. Cummings proposed the toast of the 'Royal Academy of Music and its Principal.'

We give a photograph of the recent opening ceremony on the opposite page.



THE ROYAL ACADEMY OF MUSIC CONCERT HALL. OFFICIAL OPENING, JUNE 22, 1912.

THE PATRON'S FUND CONCERT.

The Patron's Fund orchestral concert given by the Royal College of Music at Queen's Hall on July 23 was elevated into an event of special importance by the presence of their Majesties The King and Queen, who were accompanied by Princess Mary. A large audience attended, and the following programme was received with spontaneous enthusiasm:

Comedy Overture	H. Balfour Gardiner.
Song, 'The last invocation' ..	Harper Seed.
Mr. Hardy Williamson,	
Concerto for violin (two movements), in B minor	Saint-Saëns.
Mr. Albert Sammons,	
Suite in F major, 'Phantastes'	G. von Holst.
Concerto No. 2, for pianoforte and orchestra, in D minor and major	York Bowen.
Mr. York Bowen,	
Air, 'Inflamatus' ('Statut Mater')	Doordk.
Miss Ella Caspers,	
Suite for orchestra, 'The wasps' (Aristophanes)	R. Vaughan Williams.

The 'Phantastes' of Mr. von Holst well repaid the performing. Of late he has shown a distinct leaning towards characteristic atmosphere in his orchestral compositions, and he has shown an exceptional individuality in the achievement of it. This Suite is a strong case in point. Each number works out, in a manner that is at once interesting, entertaining and musically attractive, a 'programme' the illustration of which is not a task to be entered upon lightly. We have no space to mention more than one—a March labelled with two quotations:

'The Jabberwock with eyes of flame
Came whiffling through the tulgey wood,
And burbled as he came';

and, 'We strongly advise the student to use only natural horns.' The 'Lewis-Carrollism' of the poem could be recognised in the music, and a good-humoured jibe at the professorial dictum was made by giving prominence to a theme of open notes on the horn that would not fit the tonality of the rest. Dr. Vaughan Williams's Suite suffered from its position at the end of a long programme and from its own length, as well as from its transplantation from the theatre to the concert-hall, but succeeded in making a definite impression in its favour. Some of its musical characterization is cunningly devised, and interesting points of design and thematic invention were continuous. Mr. Balfour Gardiner's Overture made an excellent beginning. The soloists and their music all received, and thoroughly deserved, a good reception. At the end of Mr. Sammons's technically brilliant performance of M. Saint-Saëns's music the composer, who was seated in the circle, was called upon to acknowledge a warm greeting from the audience.

NONCONFORMIST CHOIR UNION.

The twenty-fourth annual Festival Concert of this highly competent body of singers was held at the Crystal Palace on July 20. A choir of over 4,000 voices, assisted by the large full orchestra of the Union, performed the following programme:

Hymn	'The Lord will come'	Gounod.
Motet	'Gallia'	Gounod.
Solo—Miss Mabel Manson.		
Tone-poem	'Finlandia'	Sibelius.
Anthem	'A Song of Joy'	John E. West.
Sacred Part-song	'The Haven'	Barry.
Solo and Chorus	'Hear ye, Israel'; 'Be not afraid'	Mendelssohn.
Miss Mabel Manson and Choir.		
Organ solo	Variations on 'The Vicar of Bray'	J. A. Meale.
Part-song	'Speak to me with thine eyes'	J. W. Elliott.
Selection	'Three Dances' ('Nell Gwyn')	E. German.
Folk-song	'In silent night'; 'Love, fare thee well'	J. Brahms.
Song	'You, just you'	J. Thomson.
Miss Mabel Manson.		
Part-song	'As torrents in Summer'	Elgar.
Chorus	'The heavens are telling'	Haydn.

We think we are safe in saying that apart from the Handel Festival Choir, which is exceptionally recruited, no better large choir than that of the Nonconformist Choir Union has ever appeared on the Crystal Palace orchestra. The execution of every one of the choral numbers was clear and finished, and there was often—as in the Elliott part-song and the charming folk-song 'In silent night,' as arranged by Brahms—a wonderful delicacy of expression. The anthem, 'A song of joy,' was effective because of its breadth and quietly vocal character. The composer, Mr. John E. West, had a great

reception when he came forward to receive acknowledgments from choir and audience. Miss Manson, the soprano soloist, has just the sort of voice and style for the huge auditorium, and she was a popular success. The credit for the general excellence of the choral and orchestral performance is due to Mr. Frank Idle, who conducted with commendable decision, and showed that he had contrived to gain complete control of the army of executants he had to face. The organist was Mr. J. A. Meale. He played his solo brilliantly and earned an insistent encore.

We suggest that various incidents and delays were allowed unduly to lengthen the proceedings. The last few pieces would have been even more enjoyable than they were if the audience had not been somewhat fatigued.

LONDON SYMPHONY ORCHESTRA.

The dates and conductors of the twelve Monday evening concerts to be given during the 1912-1913 season by this Orchestra are as follows: October 28 and November 11, Herr Fritz Steinbach; November 25 and December 9, Sir Edward Elgar; January 27, Herr Steinbach; February 10, Mr. Hamilton Harty; March 10, M. Wassili Sazonoff; May 26 and June 2, Herr Mengelberg; June 9, 16, and 23, Herr Nikisch. The concerts commence at 8 p.m.

London Concerts.

A Students' Orchestral Concert of the Royal College of Music took place under Sir C. Stanford's direction on June 20, and was as usual a surprising exhibition of technical ability and resourcefulness. The inclusion and performance of Dukas's 'L'Apprenti sorcier' showed how far ambitions and attainments have been extended in recent years. The chief work played was a new set of 'Variations on a Chinese melody,' by Mr. E. Goossens (exhibitioner), who conducted it. The orchestration was the best among its many good features. Mr. Antonio Piedra played Lalo's 'Symphonie Espagnole,' Miss Rosalie Stokes played 'Liszt's 'Hungarian Fantasia,' and Miss Mary Congreve Pridgeon sang.—A further orchestral concert was given on June 19, when Mr. J. Alan Taffs, the new Mendelssohn scholar, played the solo part of Dr. A. Somervell's Symphonic Variations for pianoforte and orchestra, 'Normandy,' with great fluency and expressiveness.

A further 'Hamlet' concert was given at Earl's Court on June 22, when Symphonic-poems by Tchaikovsky and Edward German, an Overture by Joachim, and an Overture, Dirge, and Danish dance by Mr. Norman O'Neill were given under Sir Henry Wood's direction.

Madame Mysz-Gmeiner and Mr. Huberman, both artists with a command of style, gave a concert at Queen's Hall on June 28. The interest of the occasion was heightened by the performance of three Bach Arias with violin obbligato. These were 'Erbarme dich,' from the 'St. Matthew' Passion, 'Mein Jesus macht mich geistlich reich,' and 'Mein gläubiges Herz.' Madame Mysz-Gmeiner also sang Brahms's 'Zigeunerlieder,' and Mr. Huberman played Brahms's Sonata in D minor.

Mr. Frank Lambert was assisted by well-known artists in giving a concert of his songs at Steinway Hall on July 1. The programme included many old favourites of the ballad-loving public. Signorina Calosso also brought forward a number of her compositions at Æolian Hall on July 3.

Many new songs by Madame Poldowski (Lady Dean Paul) were heard in the course of her concert at Æolian Hall on July 4. She is one of the most imaginative and delicately fanciful of our lady composers, and her settings of Verlaine's poems were in many cases perfect reproductions of their sentiments in music. In spirit and style Madame Poldowski's music belongs to the modern French school. The programme included a Violin sonata, played by Mr. Tivadar Nachez. The vocalists were Miss Maggie Teyte and Mr. Gervase Elwes.

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The orchestral concert given by Trinity College of Music at Queen's Hall on July 11 was a further example of the proficient work of the College. Mr. Wilhelm Sachse conducted performances of Mozart's 'Jupiter' Symphony and movements from Concertos, in which Mr. Patrick Thayer (pianist), Miss Aileen Butler (violinist), and Mr. Giovanni Barbirolli (violinist) were the soloists. Miss Clarice Mills, Miss Edith Hillard, and Miss Alice Booth were the singers.

The Guildhall School of Music gave its orchestral concert at Queen's Hall on July 12, and further evidence of the success that is attending Mr. Ronald's efforts was given. The 'Jena' Symphony was the chief orchestral work in the programme, and a mixed-voice choir took part in an excellent performance of Parry's 'Blest Pair of Sirens,' under the composer's direction.

VOCAL RECITALS.

At her second recital, which took place at Æolian Hall on the afternoon of June 20, Miss Elizabeth Munthe-Kaas sang a number of songs by Scandinavian composers. Both voice and style were admirably adapted to the music. The list included works by Mr. Johan Backer-Lunde. In the evening Mr. Robert Chignell's conscientious singing was heard with pleasure. He introduced some attractive songs by Mr. Julius Harrison, by himself, and by Mr. Rudolf Zwintscher. On June 21, at Bechstein Hall, Signor Luigi Parisotti showed the vocal powers that give authority to his writing on vocal matters; Signorina Silvia Parisotti also took part as a singer. Ability above the average was shown by Madame Ilma Loyd, an Australian soprano new to London, at Steinway Hall on June 27; M. José Moraes, of the London Opera House, assisted. Miss Louise Dale's pure soprano voice and refined expression were put to good use at Bechstein Hall on June 26. She had distinguished assistance from other artists, vocal and instrumental. A recital was given by Miss Lillian Macdonald at Bechstein Hall on June 27.

Miss Eileen Nicolls sang with pure tone and natural expression at Æolian Hall on June 28. A recital of some interest was given at Æolian Hall, on July 2, by Mr. Eric Oulton (tenor) and Mr. J. Emerson (baritone), both of whom showed good capacity. The earnest young bass-singer, Herr Rudolph von Warlich, gave a lieder-singing recital at Bechstein Hall on July 3. Mr. Gwynne Davies, assisted by the Queen's Hall Orchestra under Sir Henry Wood, chose a highly-varied and ambitious programme for his recital at Bechstein Hall on July 4, and made good use of his fine voice and wide expressive powers.

The great success of Madame Nordica's first recital on June 14 was equalled by that of the second, which took place on July 5 at Queen's Hall. On this occasion there was no orchestra, and Mr. Romaine Simmons supplied pianoforte accompaniment. A highly-varied programme included a setting of Tennyson's 'At the gate' by Madame Nordica herself.

Signorina Attilia Janni, an Italian soprano, made her first appearance in England at Bechstein Hall on July 5, and showed a wide range of style.

The operatic baritone, Signor Armando Legomte, was heard to advantage in excerpts from 'I Pagliacci' and 'Andrea Chénier' at Æolian Hall on June 10. He also sang operatic duets with Mlle. Jomelli.

Mr. Philippe Coudert, who made his first appearance at Steinway Hall on July 11, has a light baritone voice of good quality and sings expressively.

Two of the most successful events of the season were the Sunday afternoon appearances of Madame Tétrazini at the Albert Hall, of which the second took place on June 30.

PIANOFORTE RECITALS.

Twelve 'Etudes' of Chopin were played with some brilliance by Mr. Frederick Morley in the course of a recital at Bechstein Hall on June 20. Master Solomon greatly charmed his audience at Queen's Hall on June 24, when he had all the glory of orchestral accompaniment under

Sir Henry Wood, and was presented with a watch and a tricycle. Mr. Josef Lhévinne played the three best-known Concertos of Liszt, Beethoven, and Tchaikovsky at Queen's Hall on June 25, assisted by the London Symphony Orchestra under M. Safonoff; his style was both large and brilliant. Duets for two pianofortes were played by Misses Una and Irene Truman at Steinway Hall on June 25, and Miss Violet Runciman (vocalist) assisted. Mr. Reginald d'Arcy, an Australian pianist, made his first appearance in London at Steinway Hall on June 27.

Mr. Max Darewski, who gave a recital at Bechstein Hall on June 28, is evidently emerging safely from the prodigy period and developing into an artist.

Mr. Robert Lortat gave the fifth of his Chopin recitals at Bechstein Hall on June 29, and performed all the Preludes. His playing appeals chiefly by its vigour and technical excellence.

Mr. Edward Goll, once noted for the vigour of his pianoforte-playing, chose a refined and delicate method for his recital at Bechstein Hall on July 4, when he played a Haydn Sonata and other light works with almost exemplary finish.

There was much to admire in the playing of Mr. Charles Anthony at Æolian Hall on July 5, and in that of Miss Katherine Ruth Heyman at Æolian Hall on July 10.

An event probably without precedent—a pianoforte recital by an Indian lady—took place at Queen's Small Hall on July 12, when Madame Kherla Kinuk made it clear that she is a musician and executant of considerable ability. The proceeds of the recital were placed in the fund to enable Madame Kinuk to continue her studies.

VIOLIN RECITALS.

Violin recitals were given at Æolian Hall on June 21 by Mr. Robert Pollack, who introduced a 'Rhapsodie' by Emmanuel Moor, and Miss Margaret Holloway. At Bechstein Hall Signorina Crespi played Violin concertos with freedom and ability. Mr. Richard Epstein (pianist) and Mr. Aldo Antonietti (violinist) were heard together in Sonatas by Mozart (in E flat), Brahms (in A), and in Goldmark's Suite in E (Op. 11).

Señor Joan Manén, who yields to no other violinist in purity of tone and utterance, gave a second recital at Bechstein Hall on June 24.

Miss Leila Doubleday, whose accuracy of intonation is unique for so young a player, gave a further recital at Bechstein Hall on June 25. Her interpretations of Sonatas by Brahms and Grieg were more expressive than any of her playing that we had heard before.

Miss Isoline Harvey gave some clever violin-playing at Bechstein Hall on June 28. Miss Oswyn Jones and Mr. Stuart Edwards sang songs that included three of Miss Harvey's.

Further recitals were given at Æolian Hall on July 11 and 18 by Mr. Robert Pollack, his accompanists being M. Louis Aubert and Mr. Julius Harrison. He is a violinist whom one would willingly hear more often. On the last occasion he had 'Solomon' as a colleague.

OTHER RECITALS AND CONCERTS.

On June 25, Madame Hugo and Mr. Robert Maitland sang in admirable fashion at 13, Lansdowne Road (the residence of Mrs. Edmund Davis). Miss Myra Hess and Mr. Richard Epstein (pianists) contributed to an excellent programme.

Miss Jessie Gardner, Mr. Godfrey Gardner (pianist), Mr. Albert Garcia, Miss Elisabeth d'Esmond (vocalists), Mr. Rowsby Woof (violinist), and Mr. E. Whitehouse (violinist) took part in an interesting concert of chamber music given at Queen's Small Hall on June 26.

One of the pleasantest experiences of the season has been the appreciation of Mr. Arnold Trowell's violoncello-playing. He adds to the list of successful musicians from the Colonies a name to be reckoned with. His second recital took place at Bechstein Hall on June 26, when he played Bach's unaccompanied Suite in C admirably.

At a concert given by Mr. Huberman at Queen's Hall on July 4, Madame Maria Talesi, who comes from America, made her first appearance in London, and displayed a voice of considerable beauty and an experienced style.

Mr. Nino Rossi (pianist), Mr. Augusto Gabrini (violinist), and Mr. Vernon d'Arnalle (vocalist) all contributed to the success of a concert given at Broadwood Rooms on July 8.

Miles, Marianne, Clara, and Emmy Eissler gave an interesting concert of violin, harp, and pianoforte music at Leighton House on July 9.

Pupils' concerts too numerous to mention in detail have taken place in London during July.

The recent Festival of the Tonic Sol-fa Association at the Crystal Palace is noticed in the *School Music Review* for August.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BOURNEMOUTH.

Musical doings during the past month have been restricted to the weekly Symphony Concerts on Thursday afternoons, a curtailment of events that is justified by the usual inactivity of the town in the early part of the summer. The material at the few concerts that have taken place has been unpretentious, but at the same time thoroughly enjoyable. As a matter of course Mr. Dan Godfrey is expected to adapt his programmes to his audiences, and at this season of the year the latter are supposedly less critical and less appreciative of anything in the shape of novelties than are our winter visitors. This of course is a hypothetical view, and one not easy to decide, but Mr. Godfrey has always shown such admirable foresight in anticipating the wishes of his patrons that we may accept this inference as correct. Meanwhile, it is a matter of no great complexity to arrange a programme which, without being ambitious in scope, is calculated to arouse one's interest; and there our musical director has not failed us. Symphonies such as the fourth and eighth of Beethoven, Schumann's in C, and the No. 5 of Tchaikovsky are works of a fine calibre, and a programme is the richer by the inclusion of any one of them. Music of a very distinctive quality, too, is to be found within the covers of Ethel Smyth's 'Wreckers' Overture, the Ballet-music from 'Orfeo' (Gluck-Mottl), C. V. Stanford's 'Irish' Rhapsody, Tchaikovsky's 'Romeo and Juliet' Overture, and the 'Magic Flute' Overture of Mozart. Then, too, all these compositions, because of the universality of their appeal, require very careful handling if they are not to suffer from comparisons that are odious; but there was little to cavil at in the interpretations, and the majority of the performances were of much merit. The soloists have been selected from among the members of the orchestra, and one is pleased at being able to speak in terms of high commendation regarding their efforts. Mr. Montague Birch, the Winter Gardens' accompanist and a second violin in the orchestral ranks, may be complimented on his neat and expressive playing in Mendelssohn's G minor Pianoforte concerto; Mr. F. King-Hall, the leader, made the most of the Fantasia Appassionata for violin and orchestra by Vieuxtemps; Mr. Mauritz Speelman achieved a pronounced success in Rögister's Fantasia for viola and orchestra; and Mr. S. Coelho satisfactorily accounted for Goltermann's Violoncello concerto in A minor. In the absence of Mr. Godfrey on a well-earned holiday, the concert on July 4 was under the direction of Mr. King-Hall.

DEVON AND CORNWALL.

THE THREE TOWNS.

The two Festival services which were held by the Three Towns Deanery Choral Union, respectively in Stoke Church on July 2, and in St. Andrews' Church, Plymouth, on July 16,

marked such definite and advanced progress in every respect from the standard of former years, as to cause deep rejoicing to those who have the interest of church music at heart. The Union has of late years had a very chequered history, involving numerous and constant change of officials, and three years ago, just before the election of the present hon. conductor, it looked as if the organization was about to debase. But the appointment of Mr. Manley Martin as conductor was felt to be pregnant with hope of better things and more steady work, and the hope has been amply fulfilled. Each year members and interest have increased, and the standard of performance has by dint of persevering, hard work been gradually raised. The 'book' was as usual drawn up for Evensong, the canticles being sung to Huntley in E flat, the service being supplemented by Te Deum from the same setting. Fourteen choirs affiliated, producing a total of 540 singers. The anthem was Martin's 'Whoso dwelleth,' of which the choirs, after an impressive prelude (expository and imaginative) played by Mr. H. Moreton, organist of St. Andrew's Church, gave a beautiful performance instinct with religious feeling. The choirs may be recommended to aim at a much more subdued monotony of the liturgy, and especially of the Confession, for the purpose of greater devotional expression. Mr. F. W. Harris, organist of Stoke Church, officiated at the organ at the first service.

DEVONSHIRE.

Woodleigh Deanery branch of the Exeter Diocesan Choral Association was represented by seven choirs at the Festival at Stokenham on June 26, the total number of singers being 160. The organist, Mr. J. Rhymes, was supported by a small orchestra, and the diocesan 'book' was used. The finest point of the service was the singing of the anthem, 'God is gone up with a merry noise' (Croft), in which the verse was sung by the Kingsbridge Choir. The jubilee of the North Devon Choral Union was celebrated in enthusiastic fashion by a festive service in the beautiful Parish Church at Barnstaple, when twenty-three choirs were represented by 500 voices, and Mr. T. Roylands-Smith conducted and Dr. H. J. Edwards played the organ with musicianly skill, especially in the accompaniments. A spell of awe was spread over the proceedings by the facts that the vicar, the Rev. R. Turner, who was to have preached, had died suddenly a few days before, and the Rev. Preb. Pigot, who had been largely responsible for the formation of the Union fifty years before, had been taken to burial on the preceding day. The excellence of the singing, and especially of the somewhat difficult Te Deum (Garrett in D), gave evidence of the good influence exercised by the Union on church music in the district. Moreton and Totnes Deaneries Choral Union, also in affiliation with the diocesan association, met at Newton Abbot on July 4, nine choirs producing a total of 225 choristers. Mr. M. Bown was at the organ, and Mr. W. J. Bown conducted. Mr. T. Roylands-Smith, diocesan choir-master, conducted the eight choirs from the Plympton deanery, who met with a total of 216 singers at the strikingly beautiful and cathedral-like church of Ugborough, one of the quaintest and most old-fashioned of Devonshire villages. The organ, an antiquated instrument of one manual, and by no means adequate to the dignity of the church, was made the most of by Mr. A. J. Elliott, and the singers, who came from small country parishes, sang remarkably well.

Exeter Amateur Operatic Society (Mr. Allan Allen, conductor) have reported a profit of £116 from the performances of 'Haddon Hall' last January. Of this sum, £110 has been voted to county and local charities (making a total of £710 thus distributed by the Society during the last six years) and £6 to the reserve fund. It has been resolved to produce 'Utopia Limited' next year. Mention must be made of the representation of an 'Old English Revel' at Nymet St. George, North Devon, on July 16. The play is founded on the legend of 'St. George and the Dragon,' and the music consists of folk-songs (accompanied by fiddles), with Morris dances by the children. Mr. Herbert Kingdon was master of the ceremonies, with the Rev. A. E. Buchanan as stage-manager. Mr. Stanley Chipfield lectured on Domenico Scarlatti, at Honiton, on July 17, with Mr. Lionel Birch as vocalist.

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CORNWALL.

Under the presidency of Mr. A. K. Barnett, an operatic and dramatic Society has been formed at Penzance, with Mr. A. C. Dolben as hon. secretary.

The cantata, 'David the shepherd boy,' was sung on June 27 in Torpoint Wesleyan Church, with orchestral support. Mr. H. E. Eustace conducted a performance of 'Mary of Bethany' at Tywardreath on July 16. Several female choirs amalgamated at Camborne on July 17, in a concert of glees and choruses, in aid of Redruth Miners' Hospital. The Rev. J. H. Duerdon, Mr. F. E. Luke, and Bandmaster Uren conducted, and the choirs were from Basset Road, Roskear, Camborne Ladies' Choir, Mrs. Bennett's Factory Girls' Choir, and Camborne Orpheus Glee Union.

EDINBURGH.

Under the direction of Mr. J. A. Moonie, the annual choral recital by the students of the Provincial Training College was given in the M'Ewan Hall on June 25. The works performed comprised MacCunn's 'Bonny Kilmeny,' a selection from Gounod's 'Faust,' a 'Coronach' by Granville Bantock, and a 'Choral March' by Rutland Boughton. Despite the fact that the personnel of the Association necessarily changes considerably each season, the singing of the choir reached a high standard of excellence, and reflected much credit on the conductor. The soloists were Miss Alice M. Cleugh, Miss Louise Johnston, and Miss Janet Drummond, Messrs. W. H. Oldham, James H. Carson, T. H. Clow, and Hamish Emslie. Miss M. Chrystal contributed a number of violin solos which were much enjoyed. A small orchestra led by Mr. Henry Dambmann, Mr. T. H. Collinson at the organ, and Mr. Martin Hobkirk and Mr. W. B. Moonie at the two pianofortes, provided the accompaniments.

MANCHESTER AND DISTRICT.

Under the presidency of Dr. Carroll, Dean of the Faculty of Music in Manchester University, a number of headmistresses of secondary schools met recently and decided to hold a 'Music Festival for Girls' Secondary Schools, Manchester and District,' on competitive lines. The scope of the work will cover part-singing and unison singing, ear-training, sight-reading, and school orchestral playing.

Our musicians, both performers and audiences, are now scattered, the moors, seaside, and inland spas claiming them for a brief season—and the only music in this city during the past month has been provided at the Cathedral, and our two Colleges, where the annual examinations have been held. The meeting of the Manchester Diocesan Church Music Society, in the last week of June (too late for comment in our July issue), brought together a body of singers capable of a volume of tone commensurate with the noble proportions of the Cathedral. Dr. Nicholson conducted Hopkins's service in F, a chorus from Elgar's 'Light of the world,' Mendelssohn's 'Judge me, O God,' and Sir Hubert Parry's 'Hear my words, ye people.' Before the service, the Cathedral sub-organist, Mr. R. H. Coleman (recently appointed to Blackburn Parish Church), gave a brief recital.

At Mr. Albert Cross's School of Music the end of Summer term brought an orchestral concert in the new Houldsworth Hall, in which the programme showed more enterprise than discretion; the works played for the first time here were too numerous to admit of adequate rehearsal and performance. The 'Jena' Symphony of Beethoven was much more within the grasp of the players.

The work at the Royal Manchester College of Music was passed in review at a series of three examination concerts, in the first week of July, one of which was fittingly confined to the work of the younger students. Of the maturer students the past year has brought into especial prominence the work of Messrs. Alwyne Browne (pianoforte), Naum Blinder (violin), and John Wills (pianoforte). Mr. Browne also had performed three songs of his own composition, and Mr. F. A. Tyrer played his own Pianoforte 'Variations on an original theme.' Miss Marie Brema enters upon her duties here next October; Miss Hilda de Angelis has also been appointed a teacher of singing. Next year being the twenty-first year since the foundation of this College, the authorities are to give some

half-dozen concerts in adjacent Lancashire centres, a very good way of bringing the work of the institution more prominently before the public.

It is gratifying to find the Hallé Orchestra Pension Fund thrives apace; seven members are now in receipt of £21 each per annum. The total sum in hand at the close of last season was £8,522.

The Manchester Nonconformist Choir Festival, held at the White City on July 6, does not appear to be gripping the constituency to which its appeal is primarily made. Possibly, in view of the numerous Festivals in Lancashire, there is not now the same necessity for a purely Nonconformist Festival.

Stockport, the great hatting centre a few miles away from Manchester, amongst other things boasts the largest Sunday School in the country, and on July 7 held, for the twenty-seventh year in succession, an open-air Musical Festival in the Vernon Park. Thousands of folk flocked in to hear the six hundred-strong choir conducted by an ex-Mayor, Mr. Henry Bell, the leader of the orchestra being the present Mayor, Alderman A. Briggs. Massive Handel and Mendelssohn choruses were used, interspersed with hymns, in which the huge crowd joined heartily.

Our Manchester Orpheus Choir has gained much renown in the last two years, but probably its conductor is more proud of the invitation to take his choir to London on November 11, to sing the Brahms 'Alt-Rhapsodie,' under Fritz Steinbach, at a London Symphony Orchestra Concert, than of the many honours which have been showered upon him recently.

NEWCASTLE AND DISTRICT.

In spite of the heavy financial loss of last season, the Philharmonic Orchestra intend to present a splendid programme in the coming season. At the four concerts announced, the following Symphonies will be played: Mozart's in E flat, Beethoven's fifth, Dvorák's 'New World,' and Franck's in D minor. The talented conductor, Mr. E. L. Bainton, will be the soloist in the Grieg Pianoforte concerto, and the fine playing of the principal first violin, Mr. A. Wall, will be heard in the Beethoven Concerto. Young England will be represented by Holbrooke's 'Three blind mice' variations, Grainger's 'Mock Morris,' Gardiner's 'Shepherd Fennel's Dance,' Anderton's 'Spring Idyll,' and Harty's 'Comedy overture.' Other names on the list are Wagner, Borodine, Smetana, Moussorgsky, Sibelius, Debussy, and Glazounow. If some of the programmes of the Harmonic Society have been severe, this will not be the case at their first concert next season, when two of the breeziest works our young men have written will be performed. Hubert Bath's 'Wedding of Shon Maclean' and Gardiner's 'News from Whydah' will make the evening a merry one, and the balance will be kept by a concert-performance of our modern opera 'Elijah' in March. The Armstrong College Choral Society will give Part 3 of Schumann's 'Faust,' Stanford's 'Phaëdra Crohoore,' and a group of Northumbrian folk-songs.

The Choral Societies existing at Tynemouth and Whitley Bay have agreed to amalgamate under the conductor of the latter, and hope to muster some 250 members. The first concert will consist of Von Holst's 'Hymns from the Rig Veda,' Elgar's 'Black Knight,' and Mendelssohn's 'Midsummer Night's Dream' music.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

AUCKLAND (N.Z.).—A notable event in recent musical doings in this city was the performance of Sullivan's 'The Golden Legend' by the Auckland Choral Society, of which we have received a 'souvenir programme.' The conductor was Dr. W. E. Thomas, and the soloists Miss Rosina Buckmann, Madame Doria Hunt, Mr. Philip Newbury, and Mr. Charles Larsen.

CRANLEIGH SCHOOL (SURREY).—On Thursday, July 11, the annual summer concert took place, the chief item on the programme being Parry's 'Pied Piper of Hamelin,' which was excellently performed by the School choir of about fifty voices. The tenor and bass solos were taken by Rev. R. H. C. Mertens and Mr. H. D. Wells respectively. The programme also included Mendelssohn's 'Fingal's Cave' Overture and Tchaikovsky's 'Casse Noisette' Suite, and a song, 'Our Lady of the Snows' (Walford Davies), sung by Mr. Wells. A large band, containing principals from London orchestras, ably led by Mr. W. A. Boxall, provided accompaniment. Mr. C. H. Vince was at the pianoforte, and Mr. R. Harris was the conductor.

INVERCARGILL (N.Z.).—The Musical Union brought a successful season to a close on May 10, with a concert that was distinguished by an excellent selection of orchestral works. These included Mendelssohn's 'Ruy Blas' Overture and numbers from Cowen's 'Language of flowers' Suite. The solo vocalists were Mrs. H. R. Hogg and Mr. George Black, and the conductor was Mr. Charles Gray. A proposal is on foot to resuscitate the choir that was once attached to the Musical Union.

JOHANNESBURG.—The 119th and tenth anniversary meeting of the Amateur Male-Voice Choir and Orchestral Society took place with great success on June 12. The South African anthem, the Storm chorus from David's 'The desert,' and the Huntsmen's chorus from Weber's 'Der Freischütz,' were the contributions of the choir, and the orchestra was heard separately in Offenbach's well-known Barcarolle and Sibelius's 'Finlandia.' Mr. F. W. Peters conducted, and the soloists were Miss Blodwen Hopkins and Mr. Robert Kopsky.

OUNDLÉ SCHOOL.—The summer concert was given in the Great Hall of the School on June 28. The programme included Schubert's 'Rosamunde' Ballet-music No. 2; a selection from Sullivan's 'The Gondoliers'; Wagner's March and Chorus from 'Tannhäuser'; Weber's Gipsy chorus from 'Preciosa'; Sullivan's 'O gladsome Light'; pianoforte solos by Coleridge-Taylor and Moszkowski; violin solos and two movements from Popper's Suite (Op. 16) for two violoncellos, and treble unison French and English songs. The choir and orchestra, conducted by Mr. C. M. Spurling, numbered 140.

TOOWOOMBA.—A triumph has been achieved by the Toowoomba Philharmonic Society, who, by winning Paling Challenge Cup at the Easter Eisteddfodau of 1908, 1911, 1912, now retain it permanently. The souvenir programme of a miscellaneous concert given on May 7 sets forth the competition successes since the Society's inception in 1903. In the period it has gained no fewer than thirty first-prizes, under the conductorship of Mr. Stanley Hobson. At the concert mentioned, the choir sang Handel's 'O Father, whose Almighty power,' McLean's 'The skylark' (ladies' voices), MacEwen's 'Let me the canakin clink,' Rutland Boughton's 'The Black Monk,' Elgar's 'Weary wind of the West,' and Mendelssohn's 'Rise up! Arise.' The orchestra played the Allegro Vivace from Mozart's 'Jupiter' Symphony, and solo items were contributed by Miss Mabel Walton, Miss Amy Cooke, and Mr. G. H. Sims, all of whom are members of the choir.

Foreign Notes.

ANTWERP.

A concert devoted to compositions by Jan Blockx was organized by the Conservatoire in memory of its late director, and took place on July 1 in the Salle de l'Harmonie. The programme included the 'Rubens' Overture, the 'Triptyque symphonique,' the little cantata 'De Klokke Roeland,' and 'Op den Stroom' for solo voices, double chorus, and orchestra. The well-known Wagnerian tenor, M. Ernst van Dyck, is said to be among the candidates for the vacant post of Director of the Conservatoire.

BADEN-BADEN.

A Mozart-Schubert Festival has taken place recently with great success. Five concerts were given, two of orchestral, two of chamber music, and one a recital of Schubert's songs

by Madame Julia Culp. Mozart was represented by the overture to 'The magic flute,' the 'Jupiter' Symphony, the Pianoforte concerto in A major (soloist, Herr Egon Petri), the A major Violin concerto, played by Professor Karl Klingler, the G minor String quintet, and other chamber works. Fine performances were given of Schubert's Symphonies in C major and B minor (the 'Unfinished'), the String quartet in A minor, and the C major String quintet. The conductors were Herr Ernst von Schuch, from Dresden, and Herr Paul Hein. The Klingler Quartet took part in the chamber music.

BERLIN.

On June 12, Dr. Karl Muck made his last appearance as conductor at the Royal Opera, when he directed a fine performance of Wagner's 'Tristan und Isolde.' He received a great ovation. It is significant that the possibility of retaining his services has been discussed in the Prussian Parliament. Dr. Muck is again going to Boston as conductor of the Boston Symphony Orchestra.—At the Theatre of the Königliche Hochschule für Musik, Domenico Cimarosa's once-famous comic-opera 'Die heimliche Ehe' ('Il matrimonio segreto') was recently revived with great success under the direction of Herr Richard Falk.—The season at the Royal Opera concluded with a performance of Massenet's 'Manon.' A new eleven-year old violin prodigy, Jascha Heifetz, a pupil of Professor Leopold Auer, made a sensational first appearance.

BUDA-PEST.

The nineteenth Landessängerfest took place towards the end of June, and exhibited the enthusiasm and high ability of the competing choirs. The programmes consisted throughout of native compositions with Hungarian texts.

CASSEL.

Among the novelties performed at the Symphony Concerts of the Hofkapelle have been Heinrich Zöllner's Symphony in F major, Elgar's 'Variations,' and Felix Woyrsch's three 'Böcklinphantasien.'—At the Opera the tenor, Herr Richter (a son of Dr. Hans Richter), has appeared three times with success.

COLOGNE.

Under the auspices of the Festspielverein the annual operatic Festival performances have taken place in the Neues Opernhaus. Mozart's 'The marriage of Figaro' was excellently given under the direction of Herr Fritz Steinbach. Wagner's 'Der Ring des Nibelungen,' with new *mise en scène*, was another feature of the proceedings, which terminated with 'Die Meistersinger,' under the direction of Herr Leo Blech. Among the artists appearing were Mesdames Edyth Walker, Frieda Hempel, Ottilie Metzger, Lola Artot de Padilla, and Messrs. Jörn, Knotte, and Reiss.

DESSAU.

Some interesting works, including Scriabine's second Symphony, Erwin Lendvai's Scherzo for large orchestra, and Mahler's sixth Symphony, have been heard at the last Symphony Concerts conducted by Herr Mikorey.

DORTMUND.

A Festival devoted to Swedish music took place in June. It was inaugurated with a performance of Wilhelm Stenhammar's opera, 'Gildet paa Solhaug' (the libretto is an adaptation of Ibsen's drama). The same composer's String quartet in A minor and his second Pianoforte concerto (excellently played by himself) were also heard. The programmes further included Berwald's 'Symphonie Singulière,' the overture to 'Antonius und Cleopatra,' and a String quartet by Ludwig Norman, Södermann's 'Wallfahrt nach Kevelaer' and 'Tannhäuser-Ballade,' and the symphonic-poems 'Die Toteninsel,' by Andreas Hallén, and 'Schären-Sage,' by Hugo Alfvén. A Ballad for male choir and orchestra, 'Der junge Herr Sture,' and a Symphony by the latter composer were among the most interesting features of the Festival. Professor Marteau had a great success with Tor Aulin's Violin concerto in C minor. Among the chamber-music works heard, the interesting Violin sonatas by Peterson-Berger and Emil Sjögren deserve special mention.

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The excellent baritone, Herr John Forsell, sang national songs by Lindblad. The famous choir of students from the University of Upsala had come specially for the Festival. Herr Georg Hüttner was conductor-in-chief.

DRESDEN.

The first annual demonstration of Jaques-Dalcroze's system of rhythmic gymnastics took place on June 28 to 30 at the new training-school situated in the Garden City, Hellerau, near Dresden.—Two concerts devoted to Russian sacred and secular choral music were given by the Archangelskij choir at the Royal Opera House and proved highly interesting.

HALLÉ.

Some interesting choral works have been heard during the latter part of the season. Under the direction of Herr W. Warfischmidt the Hallesche Singakademie gave a creditable performance of Liszt's oratorio 'Christus.'—The Robert Franz-Singakademie gave a concert performance of Peter Cornelius's delightful comic-opera 'Der Barbier von Bagdad,' and at another concert Schumann's 'Requiem für Mignon,' and his setting of Hebbel's 'Nachtlied' and Brahms's 'Gesang der Parzen' and 'Ave Maria' for female chorus, all novelties in this town, were heard with great interest.

LEMBERG.

Moussorgsky's 'Boris Godounoff' and Massenet's 'Thaïs' have been given for the first time at the Opera.—Among the novelties performed at the concerts of the Musikverein (conductor, M. Soltys) have been Wallek-Wallewski's symphonic-poem 'Zygmunt August i Barbara,' Cowen's orchestral Fantasy 'Life and Love,' a Violin concerto by M. Karłowicz, E. Morawsky's 'Don Kiszot' and Pianoforte concerto, and the choral work 'Die Nonnen' by Max Reger.

OSTEND.

At the well-known orchestral concerts conducted by M. Leon Rinskopf, an interesting symphonic-poem, 'Cyrano de Bergerac,' by Robert Herberigs, and the Swedish Rhapsody, 'Midsommervaka,' by Hugo Alfvén, have been given for the first time. The Misses May and Beatrice Harrison have appeared twice with great success.

PARIS.

M. Louis Ganne's three-act operetta, 'Les Saltimbanques,' has been successfully revived at the Apollo Theatre.—A four-act opera, 'Madame Pierre,' composed by M. Edmond Malherbe to the libretto of MM. Henri Cain and J. Marx, was produced on June 5 at the Alhambra (Théâtre du Château d'Eau). A week later, viz., June 13, the same composer produced a one-act comic-opera, 'Cléanthis,' and on the same evening another opera, 'L'Emente.' Both libretti were written by M. Georges Spitzmüller.—At the Châtelet Theatre the Russian Ballet interpreted Debussy's tone-poem, 'L'après-midi d'un Faune' (the Faun being impersonated by M. Nijinsky). On the same occasion a new ballet, 'Daphnis et Chloé,' with music by Maurice Ravel, was produced and aroused considerable interest.—At the Grand Opéra special performances of Wagner's 'Tristan und Isolde' and 'Der Ring des Nibelungen' have taken place under the direction of MM. Otto Lohse and Weingartner. At the same institution the *ensemble* of the Monte Carlo opera, reinforced by Signori Titta Ruffo, Chaliapine, and Caruso, have given a series of performances of Italian opera, the scheme including Rossini's 'Il Barbiere di Siviglia,' Verdi's 'Rigoletto,' 'Mefistofele,' by Boito, and Puccini's 'La Fanciulla del West' (performed for the first time in Paris). M. Emile Verhaeren's tragedy, 'Hélène de Sparte,' with most interesting incidental music by Déodat de Séverac, has been produced at the Châtelet Theatre.—To celebrate the two-hundredth anniversary of the birth of Jean Jacques Rousseau, his little opera, 'Le Devin du village,' has been revived at the Opéra-Comique.—At the Odéon Theatre M. Brieux's drama 'La Foi' has been performed, with incidental music by Dr. Saint-Saëns (who himself conducted).

PRAGUE.

The annual operatic Festival has taken place at the Deutsche Landestheater. The scheme comprised six operas, viz., Wolff-Ferrari's 'Der Schmuck der Madonna' (which

was given for the first time), Wagner's 'Meistersinger,' Meyerbeer's 'Afrikanerin,' and Verdi's 'Ernani,' 'Maskenball,' and 'Rigoletto.'

ST. PETERSBURG.

Three interesting orchestral concerts have been given under the auspices of the publishing house of Belaieff. At the first of these Glazounoff's new Pianoforte concerto was produced. The programme also contained his 'Orientalischer Tanz' and 'Festzug' on a Finnish theme, A. Winkler's Orchestral Variations, and Borodine's posthumous third Symphony (finished by Glazounoff). Liapounoff's new Pianoforte concerto, and a gorgeously scored symphonic-poem, 'Die Sirenen,' by R. Glière, were produced at the second concert. Other works heard at these interesting concerts were a Symphony by Malischewsky and Wyschnogradsky's overture to 'Marit.'

STUTTGART.

Richard Strauss's opera 'Feuersnot' has been given with great success for the first time at the Royal Opera. The composer, who conducted, received a great ovation.

VIENNA.

During the latter part of June the eagerly anticipated musical Festival took place with great success, both artistically and materially. The Festival was inaugurated with two performances at the Imperial Opera, when Mozart's 'Marriage of Figaro,' in Mahler's edition, under the direction of Herr Bruno Walter, and Smetana's beautiful opera, 'Dalibor' (conducted by Herr Schalk), were given. The scheme further included five orchestral and choral concerts. At the first of these, which was devoted to Austrian Church music, Schubert's Mass in E flat was beautifully performed under Herr Schalk's conductorship. Professor Nikisch conducted the second concert, the programme of which contained Beethoven's third 'Leonore' Overture, the fourth Symphony by Brahms, and Bruckner's ninth. At the third concert Mahler's posthumous ninth Symphony was produced under the baton of Herr Bruno Walter. This work, which is in sharp contrast to the stupendous eighth Symphony, is a purely instrumental composition of extended dimensions. In spite of many interesting details, it did not attain the expected success. With the exception of Dvorák's symphonic-poem 'Heldenlied,' the proceedings of the fourth concert were devoted to choral music, including settings of folk-songs from all parts of the Austrian Empire, and such works as Schubert's male chorus, 'Das Dörfchen,' Bruckner's 'Abendzauber,' and Hugo Wolf's 'Elfenlied.' The climax of the Festival was the fifth concert, when memorable performances were given of Gluck's overture to 'Iphigenia in Aulis,' Mozart's Symphony in D (without the Menuet), and Beethoven's ninth Symphony, under the direction of Herr von Weingartner. At the Chapel of the Hofburg a performance of Liszt's Hungarian Coronation Mass was given, and at the Cobenz Castle examples of Johann Strauss and Lanner's dance-music were played in the open air. A special excursion on the Danube (of course with music on board) terminated the Festival.

WEIMAR.

The last concert of the Kofkapelle (conductor, Herr Peter Raabe) was devoted to compositions by Liszt. Besides the symphonic-poems, 'Was man auf dem Berge hört,' 'Mazeppa,' and 'Hunnenschlacht,' two unpublished works, viz., 'Les morts,' an 'oration' for male choir and orchestra (inspired by the death of the composer's son, Daniel) and a cantata, 'Hungaria,' for solo voices, choir, and orchestra, were produced.

Miscellaneous.

In commenting on the Trotter *v.* Curwen case in our July issue (p. 447), we quoted from the printed statement of claim the allegation that the letter complained of had been addressed to 'various influential persons.' It was however denied in the defence that the letter referred to was sent to anyone else than Miss Temple Frere, who, it should be mentioned, is not connected with the Miss Frere a member of the L.C.C.

A Society under the title of 'The Association for the Promotion of English Singing' has been formed in London, with the object of bringing teachers of singing and all who are directly interested in it into closer relation. Among the original members of the Association are some of the best-known English singers and singing-masters, as well as those who can speak with authority on matters connected with the voice and its education. They are all English, and are concerned with the problem of establishing a standard of purity of speech in singing. Among the founders of the Association and those who have expressed their intention of joining are: Mr. John Acton, Dr. W. A. Aiken, Mr. H. Beauchamp, Dr. J. E. Borland, Mr. Davis Brooks, Mr. Gervase Elwes, Mr. Walter Ford, Mr. H. Plunket Greene, Professor W. H. Hadow, Mr. Gregory Hast, Mr. T. J. Hoare, Mr. Edward Iles, Professor Arthur Keith, Mr. J. Campbell MacInnes, Mr. Frederick Keel, Mr. Robert Maitland, Professor F. W. Mott, Mr. W. Shakespeare, Dr. A. Somervell, Mr. J. E. Talbot, Mr. Herbert Thorndike, and Mr. S. P. Waddington.

On June 25, the Honorary Degree of Doctor of Music was conferred upon Sir Walter Parratt by Durham University. Dr. W. H. Hadow, the Principal, in presenting Sir Walter Parratt, said that his career had throughout been one of the highest distinction—indeed, he was already one of those heroes around whom there had gathered something of the halo of mythology, but whether or not it was correct that he could play simultaneously two fugues of Bach and three games of chess blindfold, or whether that was only the natural exaggeration which might well be expected from enthusiastic pupils, it was certainly true that he was the finest organist of our time, that he stood first in the ranks of teachers of his instrument, and that he had won the unflinching respect and warm affection of all.

Mr. Howard Hadley has left England for Australia in order to examine for the Associated Board of the Royal Academy and Royal College of Music. He expects to return to England at the end of December.

The pupils of Miss Ada Petherick (pianoforte) and Miss Dora Petherick (violinello) gave a successful recital at Addiscombe Hall, Croydon, on July 12.

A large number of people will be interested and pleased to hear that Lady Henry Wood gave birth to a daughter on July 24. Our best congratulations and good wishes to the trio.

Answers to Correspondents.

W. E. D. D.—(1) Naturally your inability to read music at sight interferes considerably with your chance of admittance to these Choral Societies. (2) Mr. Ernest Newman's 'Study of Wagner' would repay your attention. (3) As far as we know it is mere rumour that 'Parsifal' will be performed at Covent Garden next year as part of a Wagner centenary celebration.

TENOR.—(1) There is an article in this issue which throws some light upon your difficulty. (2) As regards choice of songs, do not despise those of Handel. They are often hugely effective, and at the lowest possible estimate they are splendid vocal exercises. Add Brahms to your repertory.

G. F. B.—(1) Sir Hubert Parry's 'Summary of musical history,' Novello's Primers, No. 42. (2) Palestrina was born about 1528.

E. L.—Mendelssohn's 'Reformation' Symphony was written in connection with the tercentenary Festival of the Augsburg Protestant Confession, 1830.

B. B., LEEDS.—Of the two positions, choose that in which you would get the better musical experience.

H. M.—We cannot presume to decide between the merits of two such admirable institutions.

ENQUIRER.—Ernst von Dohnányi was born at Presburg, Hungary, on July 27, 1877.

CONTENTS.

	Page
H. Balfour Gardiner (<i>with special Portrait</i>) ...	504
Moussorgsky. By H. C. Colles ...	503
Hugo Wolf as Musical Critic. By Ernest Newman ...	506
A Great Carillonneur: Josef Denyn. (<i>Illustrated</i>) ...	508
Occasional Notes ...	510
Handel in England and Abroad. By H. Davey ...	511
The Best Means of Training the Tenor Voice. By E. Davidson Palmer ...	513
The Bach Festival at Breslau. By H. Davey ...	514
London Opera House. By Hermann Klein ...	515
Church and Organ Music ...	516
Reviews ...	517
Correspondence ...	520
Obituary ...	521
The Belfast Philharmonic Society (<i>with Portrait</i>) ...	521
Handel Festival, Crystal Palace ...	521
Society of Women Musicians ...	521
Mr. J. Alan Taffs ...	523
Music for the Holiday Season ...	524
Next Season at the Scala, Milan. By Claude Trevor ...	524
School of Folk-Song and Dance, Stratford-on-Avon ...	524
Royal Military School of Music ...	524
Royal Opera, Covent Garden ...	530
Royal College of Music ...	530
Royal Academy of Music ...	530
The London Symphony Orchestra ...	532
The Patron's Fund Concert ...	532
Nonconformist Choir Union ...	532
London Concerts ...	532
Music in the Provinces ...	534
Country and Colonial News ...	535
Foreign Notes ...	536
Miscellaneous ...	537
Answers to Correspondents ...	538

MUSIC:

'When all the World is Young.' Part-Song for S.A.T.B. By JOHN POINTER ...	525
---	-----

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